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For the Month of *April*, 1762.

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ARTICLE I.

*Elements of Criticism. In Three Volumes. 8vo. 15s. Millar.*  
[Continued.]

**I**N the preceding article we had occasion to admire the genius of this excellent writer; we are now astonished with the variety of his reading, the novelty of his reflections, and the propriety of his decisions. To rescue criticism from the shackles of authority, fix its basis on nature, and disclose those principles which ought to govern taste, by the strict laws of philosophy, is an attempt that certainly merits the acknowledgments of the learned. Lord Kaymis hath clearly demonstrated, to our apprehension, from a beautiful investigation of the passions, what objects will necessarily excite certain feelings and emotions; whence he deduces an infallible rule for judging of works of art, by referring to the effects they produce. By these means he hath been enabled to point out a great variety of beauties and blemishes, in the most celebrated writers of ancient and modern ages, which either passed unnoticed, or were misunderstood by former critics. Hence he has united philosophy with taste, exhibited a just standard of fine composition, and shewn what is beautiful, fit, and becoming in the arts, with the same precision as if he had been treating of ethics. His lordship begins the second volume with some remarks on congruity and propriety, both which arise from the relations that connect objects together. Among connected objects, we require a degree of congruity proportioned to the degree of the relation. He very ingeniously observes, that although congruity is so nearly allied to beauty, as to be deemed a species of it, yet they differ so essentially as never to coincide. Beauty, like colour, is placed on a single subject, congruity upon a plurality. A thing beautiful in itself may, with relation to other things, produce the strongest sense of incongruity. He distinguishes

between congruity and propriety, by calling the former the genus, of which the latter is a species, explains their several qualities, as also their effects on the mind, by a variety of instances.

In the eleventh chapter, the author enquires into the origin and effects of dignity and meanness, which he proves to be founded upon that natural sense implanted in the mind of man of his superiority over other beings; a principle which we express by the term *dignity*. By this account, dignity and meanness are a species of propriety and impropriety; whence it results, that the former is not a property of any disagreeable, nor the latter of any agreeable passion. In the course of this enquiry his lordship answers the question, why generosity and courage are more valued, and bestow more dignity, than good-nature, or even justice, though the latter contribute more to public and private happiness?

‘ Human virtues (says he) like other objects, obtain a rank in our estimation, not from their utility, which is a subject of reflection, but from the direct impression they make on us. Justice and good-nature are a sort of negative virtues, that make no figure unless when they are transgressed. Courage and generosity producing elevated emotions, enliven greatly the sense of a man’s dignity, both in himself and in others; and for that reason, courage and generosity are in higher regard than the other virtues mentioned. We describe them as grand and elevated, as of greater dignity, and more praise-worthy.’

The chapter on ridicule is replete with just observation, and fine criticism. The distinction made between risible and ridiculous objects sets both in a clear point of view; the former produceth an emotion of laughter merely; the latter being improper, as well as risible, produceth a mixt emotion of derision and contempt. The author’s remarks on humour are not less just, though somewhat peculiar; and his reflections on the long agitated question, whether ridicule be a just test of truth, deserve to be quoted.

‘ The question stated in accurate terms (says he) is, whether the sense of ridicule be the proper test for distinguishing ridiculous objects from those that are not so? To answer this question with precision, I must premise, that ridicule is not a subject of reasoning, but of sense or taste. This being taken for granted, I proceed thus. No person doubts that our sense of beauty is the true test of what is beautiful, and our sense of grandeur, of what is great or sublime. Is it more doubtful whether our sense of ridicule be the true test of what is ridiculous? It is not only the true test, but indeed the only test. For this is a subject that comes not, more than beauty or grandeur, under the province of reason. If any subject, by the influence



fluence of fashion or custom, have acquired a degree of veneration or esteem to which naturally it is not intitled, what are the proper means for wiping off the artificial colouring, and displaying the subject in its true light? Reasoning, as observed, cannot be applied. And therefore the only means is to judge by taste. The test of ridicule which separates it from its artificial connections, exposes it naked with all its native improprieties.

‘But it is urged, that the gravest and most serious matters may be set in a ridiculous light. Hardly so; for where an object is neither risible nor improper, it lies not open in any quarter to an attack from ridicule. But supposing the fact, I foresee not any harmful consequence. By the same sort of reasoning, a talent for wit ought to be condemned, because it may be employed to burlesque a great and lofty subject. Such irregular use made of a talent for wit or ridicule, cannot long impose upon mankind. It cannot stand the test of correct and delicate taste; and truth will at last prevail even with the vulgar. To condemn a talent for ridicule because it may be perverted to wrong purposes, is not a little ridiculous. Could one forbear to smile, if a talent for reasoning were condemned because it also may be perverted? And yet the conclusion in the latter case would be not less just than in the former; perhaps more just, for no talent is so often perverted as that of reason.’

Lord Kaymis examines wit in three different points of view, either as it consists in exciting ludicrous images, in making ludicrous combinations of things that have scarce any natural relation, or as it resides in the expression merely. The two former consist in the thought, and are the more genuine wit, though sometimes disgusting, when introduced into serious compositions, which admit neither of ludicrous images, nor ludicrous combinations. Here is one instance from Shakespear, of a ludicrous image. Falstaff says, speaking of his taking Sir John Coleville of the Dale,

‘Here he is, and here I yield him; and I beseech your grace, let it be book’d with the rest of this day’s deeds; or, by the Lord, I will have it in a particular ballad else, with mine own picture on the top of it, Coleville kissing my foot: to the which course, if I be inforc’d, if you do not all shew like gilt twopences to me; and I, in the clear sky of fame, o’er-shine you as much as the full moon doth the cinders of the element, which shew like pins’ heads to her; believe not the word of the noble. Therefore let me have right, and let desert mount.’

The other branch of wit in the thought, he traces through various ramifications. 1st. Where fanciful causes are assigned that have no relation to the effect.

'The trenchant blade, toledo trusty,  
For want of fighting was grown rusty,  
And ate into itself, for lack  
Of some body to hew and hack.  
The peaceful scabbard where it dwelt,  
The rancor of its edge had felt :  
For of the lower end two handful,  
It had devoured, 'twas so manful ;  
And so much scorn'd to lurk in case,  
As if it durst not shew its face.'

2dly. Where a kind of fanciful reasoning takes place, as

'*Pedro*. Will you have me, lady ?

'*Beatrice*. No, my lord, unless I might have another for working days. Your grace is too costly to wear every day."

3dly. Where there is a ludicrous junction of small things with great, as if they were of equal importance.

'One speaks the glory of the British queen,  
And one describes a charming Indian screen."

4thly. Where there is a junction of things apparently opposite, as—'I would have given her a coal-pit to keep her in clean linen ; and her finger should have sparkled with one hundred of my richest acres.'

5thly. Where premisses promise much and perform nothing—'With a good leg and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world, if he could get her good will.'

In the same manner he treats verbal wit, or wit in the expression, under a variety of different heads, allowing it only a secondary place, rejecting it in serious composition, and shewing how faulty some of the best writers have been in this particular.—Mr. Pope admits the following line into his elegy to the memory of an unfortunate lady :

'Cold is that breast which warm'd the world before.'

In the next chapter, which treats of custom and habit, our author observes, that these have such an influence upon many of our feelings, that we must attend to their operations, if we would become acquainted with human nature. We could wish he had undertaken the analysis he recommends, as we fear the subject will hardly ever fall into better hands. The distinction he makes is nice, and shews how closely his lordship hath attended to the meaning of words, in which he is remarkably accurate through the whole course of his theory. Custom he refers to the action, habit to the actor : by the former is meant a reiteration of the same act ; by the latter, the effect that custom has on the mind or body. It is a kind of paradox, that  
man,



man, as a sensible being, should be in a high degree affected with novelty, and yet equally affected with custom; yet our author justly observes, that these frequently take place, not only in the same person, but even with relation to the same subject. When new it is enchanting; familiarity renders it indifferent; and custom, after a longer familiarity, renders it again desirable. We could wish his lordship had condescended to give us a solution of so curious a problem; but he contents himself with facts, which rather prove the truth of his remark, than account for it. Another observation made by lord Kaymis, is no less curious. 'To introduce a habit, frequency of acts is not alone sufficient: length of time is also necessary. The quickest succession of acts in a short time, is not sufficient; nor a slow succession in the longest time. The effect must be produced by a moderate soft action, and a long series of easy touches removed from each other by short intervals. Nor are these sufficient without regularity in the time, place, and other circumstances of the action.' What a narrow inspection has this ingenious writer into human nature! As it would not be possible for us to favour our readers with the infinity of pretty remarks diffused through every part of this chapter, we must refer them to the work itself, in the perusal of which they will find the most rational and elegant entertainment, united with solid instruction and improvement; but we cannot quit the subject without taking notice of one observation, peculiarly ingenious. It respects the gradual changes that are made in forming habits. 'Moderate pleasures (says our author) are augmented gradually by reiteration, till they become habitual; and then they are at their height: but they are not long stationary; for from that point they gradually decline till they vanish altogether. The pain occasioned by the want of gratification runs a very different course. This pain encreases uniformly, and at last becomes extreme, when the pleasure of gratification is reduced to nothing.' A little after lord Kaymis confesses that the efficient cause of the power of custom over men has eluded his keenest search, but he is extremely full and explicit with respect to the final cause. Towards the close of the chapter he examines the authority which custom ought to have over our taste in the fine arts; and endeavours to establish a standard, for judging how far the lawful authority of custom may be extended, and within what limits it ought to be confined. The subject is illustrated by these curious critical remarks.

'Human sacrifices, the cruellest effect of blind and groveling superstition, wore gradually out of use by the prevalence of reason and humanity. In the days of Sophocles and Euripides, the traces of this savage practice were still recent; and the Athenians, through the prevalence of custom, could without

disgust suffer human sacrifices to be represented in their theatre. The Iphigenia of Euripides is a proof of this fact. But a human sacrifice, being altogether inconsistent with modern manners, as producing horror instead of pity, cannot with any propriety be introduced upon a modern stage. I must therefore condemn the Iphigenia of Racine, which, instead of the tender and sympathetic passions, substitutes disgust and horror. But this is not all. Another objection occurs against every fable that deviates so remarkably from improved notions and sentiments. If it should even command our belief, by the authority of genuine history, its fictitious and unnatural appearance, however, would prevent its taking such hold of the mind as to produce a perception of reality. A human sacrifice is so unnatural, and to us so improbable, that few will be affected with the reception of it more than with a fairy tale. The objection first mentioned strikes also against the *Phædra* of this author. The queen's passion for her stepson being unnatural, and beyond all bounds, creates aversion and horror rather than compassion. The author in his preface observes, that the queen's passion, however unnatural, was the effect of destiny and the wrath of the gods; and he puts the same excuse in her own mouth. But what is the wrath of a heathen god to us Christians? We acknowledge no destiny in passion; and if love be unnatural, it never can be relished. A supposition, likewhile our author lays hold of, may possibly cover slight improprieties; but it will never engage our sympathy for what appears to us frantic or extravagant.

‘Neither can I relish the catastrophe of this tragedy. A man of taste may peruse, without disgust, a Grecian performance describing a sea-monster sent by Neptune to destroy Hippolytus. He considers, that such a story might agree with the religious creed of Greece; and, entering into ancient opinions, may be pleased with the story, as what probably had a strong effect upon a Grecian audience. But he cannot have the same indulgence for such a representation upon a modern stage; for no story which carries a violent air of fiction, can ever move us in any considerable degree.

‘In the *Cœphores* of Eschylus, Orestes is made to say, that he was commanded by Apollo to avenge his father's murder; and yet if he obeyed, that he was to be delivered to the furies, or be struck with some horrible malady. The tragedy accordingly concludes with a chorus, deploring the fate of Orestes, obliged to take vengeance against a mother, and involved thereby in a crime against his will. It is impossible for any man at present to accommodate his mind to opinions so irrational and absurd, which must disgust him in perusing even a Grecian story. Among the Greeks again, grossly superstitious, it was a common opinion, that the report of a man's death was a presage of his death; and Orestes, in the first act of *Elektra*, spreading a report  
of



of his own death in order to blind his mother and her adulterer, is even in this case affected with the presage. Such imbecility can never find grace with a modern audience. It may indeed produce some degree of compassion for a people afflicted to such a degree with absurd terrors, similar to what is felt in perusing a description of the Hottentotes : but manners of this kind will not interest our affections, nor excite any degree of social concern.

The next chapter on the external signs of emotions and passions, teems with accurate and ingenious reflections. Our author takes notice of the intimate connection between the mind and body that mutually influence each other. Every passion has its correspondent sign, and is discoverable on an external appearance peculiar to itself. The expressions form a language understood by all, without trouble or experience, by the young as well as the old, by the ignorant as well as the learned, though study and observation may greatly improve us in decyphering the weaker, compound, and less intelligible signs of emotions. He observes, that the external signs are of two kinds, voluntary and involuntary. Words are arbitrary signs ; yet the manner of employing them is not altogether arbitrary, each passion having by nature peculiar tones and expressions. The unpremeditated tones of admiration are nearly the same in all men, as also of compassion, resentment, and despair. The author takes notice, that the chief talent of a fine writer is a ready command of the expressions that nature dictates to every man, when any vivid emotion struggles for utterance ; and that the chief talent of a fine reader is a ready command of the tones suited to these expressions. Dramatic writers, in particular, ought to be perfectly acquainted with this natural manner of expressing passion ; and in giving the suitable tone consists great part of the propriety of an actor. The other kind of voluntary signs comprehends certain attitudes and gestures, that accompany certain emotions with a surprising uniformity, and remarkable resemblance to the producing passions. Joy, an elevating passion, is expressed by leaping, dancing, or some elevation of the body. It is the same with pride, magnanimity, courage, and the whole tribe of elevating passions. Grief, on the contrary, which depresses the mind, is expressed significantly by a similar depression of the body. Hence, *to be cast down* is a common phrase, signifying to be grieved or dispirited. It is very justly observed that some passions, when at a certain height, impel us so strongly to vent them in words, that we speak with an audible voice, even where there is none to listen. It is this circumstance in passion that justifies soliloquies, and proves them to be natural, notwithstanding the critics in general have determined otherwise, and the poets have excused themselves for this practice, by pleading necessity. As to the

involuntary signs, all of which are natural, they are either peculiar to one passion, or common to many. Violent passions have a peculiar expression, and pleasant less vivid emotions one common expression: yet, contrary to our author's theory, we believe it will be impossible always to distinguish the signs of the more violent passions. Thus anger and revenge shew themselves in nearly the same expression; or at least the variations depend rather on the difference of constitutions than of the emotions. Of those involuntary signs displayed upon the countenance, some make their appearance occasionally with the emotions that produce them, and vanish with the emotions: others are gradually formed by some violent passion often recurring; and becoming permanent signs of this prevailing passion, serve to denote the temper or disposition. When the author examines the effects produced upon a spectator by external signs of passion, he evinces how diligently he has watched human nature in every circumstance. He observes that this kind of knowledge is useful to writers who meddle with the pathetic, and indispensable in history painters. Every passion, or class of passions, having its peculiar signs, which make certain impressions on the spectators; it is natural that pleasant passions should express themselves by agreeable signs, and painful passions by signs that appear disagreeable. An agreeable object necessarily produces an agreeable emotion; the signs of which operate agreeably on the spectator. However, the pleasant passions are in general expressed externally, in one uniform manner; and the painful passions alone are distinguishable from each other by these external expressions. Lastly, it is observed, that emotions raised by the external signs of painful passions, are some of them *attractive*, some *repulsive*; by which is meant, that every painful passion which is also disagreeable, raises by its external signs a repulsive emotion, repelling the spectator from the object: from all which it is inferred, that the means by which we decypher external signs, so as readily to ascribe each sign to its proper passion, is implanted in us by nature; an assertion that is illustrated by a variety of remarks. It is conformable to the analogy of nature, that we should be conscious intuitively of a passion from its external expressions; a knowledge which the wise author of nature has given us for admirable purposes. The enumeration of final causes, exhibited by the author, is a piece of fine and curious philosophy.

Chapter sixteenth, which treats of *sentiments*, or those thoughts suggested by passions or emotions, is no less entertaining and ingenious than the former. The author proves, that the knowledge of the sentiments peculiar to each passion, considered abstractedly, will not enable an artist to make a just representation of nature. He ought also to be acquainted with the various appearances of the same passion in different persons. As the



passions receive a tincture from every peculiarity of character, it seldom happens that any two persons vent their passions precisely in the same manner. 'Hence the following rule concerning dramatic and epic compositions; that a passion be adjusted to the character, the sentiments to the passion, and the language to the sentiments.' We cannot pass over the subsequent observations:

'To talk in the language of music, each passion hath a certain tone, to which every sentiment proceeding from it ought to be tuned with the greatest accuracy. This is no easy work, especially where such harmony is to be supported during the course of a long theatrical representation. In order to reach such delicacy of execution, it is necessary that a writer assume the precise character and passion of the personage represented. This requires an uncommon genius. But it is the only difficulty; for the writer, who, forgetting himself, can thus personate another, so as to feel truly and distinctly the various agitations of the passion, need be in no pain about the sentiments: these will flow without the least study, or even preconception; and will frequently be as delightfully new to himself as afterward to his reader. But if a lively picture even of a single emotion require an effort of genius; how much greater must the effort be, to compose a passionate dialogue, in which there are as many different tones of passion as there are speakers? With what ductility of feeling ought a writer to be endued who aims at perfection in such a work; when, to execute it correctly, it is necessary to assume different and even opposite characters and passions, in the quickest succession? And yet this work, difficult as it is, yields to that of composing a dialogue in genteel comedy devoid of passion; where the sentiments must be tuned to the nicer and more delicate tones of different characters. That the latter is the more difficult task, appears from considering, that a character is greatly more complex than a passion, and that passions are more distinguishable from each other than characters are. Many writers accordingly who have no genius for characters, make a shift to represent, tolerably well, an ordinary passion in its plain movements. But of all works of this kind, what is truly the most difficult, is a characteristical dialogue upon any philosophical subject. To interweave characters with reasoning, by adapting to the peculiar character of each speaker, a peculiarity not only of thought but of expression, requires the perfection of genius, taste, and judgment.'

How rarely do we meet with the talent of imitating characters and internal emotions, tracing all their different tints, and representing them in a lively manner by natural sentiments properly expressed. The execution is too delicate for an ordinary genius, and for this reason: the bulk of writers, instead of expressing a passion like one who is under its power, content themselves with describing

describing it like a spectator. 'To awake passion by an internal effort merely, without any external cause, requires great sensibility.' The actor must possess it, but the writer, in a still higher degree, as his part is more complicated, and he selects not a single character, but all the personages of the drama. He must join composition to action; and in the quickest succession be able to adopt every character introduced in his work. It is in this particular, that all our modern dramatic writers, except Shakespear, fail. Instead of making the readers eye witnesses, as it were, to a real event, they content themselves with describing us spectators, they entertain with their own observations, with cool description and florid declamation. Our sympathy, he remarks, is not engaged by description: we must first be lulled into a dream of reality, and every thing must appear as passing in our sight. Two instances of the genuine expression of passion are given from Shakespear, and the author's selection is sufficient proof of his taste and feeling, as well as judgment. Instances, on the other hand, of the cold description or florid declamation of a mere spectator, are exhibited from Corneille. Our author besides accuses this celebrated French dramatist of a tiresome monotony, and pompous declamatory stile, arising from his not being under the influence of the particular passion which he describes.

'In the tragedy of Cinna, *Æmilia*, after the conspiracy was discovered, having nothing in view but racks and death to herself and her lover, receives a pardon from Augustus, attended with the brightest circumstances of magnanimity and tenderness. This is a happy situation for representing the passions of surprise and gratitude in their different stages. These passions, raised at once to the utmost pitch, are at first too big for utterance; and *Æmilia's* feelings must, for some moments, have been expressed by violent gestures only. So soon as there is a vent for words, the first expressions are naturally broken and interrupted. At last we ought to expect a tide of intermingled sentiments, occasioned by the fluctuation of the mind betwixt the two passions. *Æmilia* is made to behave in a very different manner. With extreme coolness she describes her own situation, as if she were merely a spectator; or rather the poet takes the task off her hands.'

The instances he quotes of this blemish are to be found in act V. scen. 3. of Cinna; act V. scen. 3. of the tragedy of Sertorius.

After some general remarks upon the genuine expression of passion, his lordship proceeds to particular observations. As passions are seldom uniform for any considerable time; as they generally fluctuate, swelling and subsiding by turns; often in a quick alternation, this fluctuation will be expressed by external sentiments, when the passion is real, and ought to be imitated



in writing and acting. 'A climax never appears to more advantage than in expressing a swelling passion.'

" — Can you raise the dead?

Pursue and overtake the wings of time?

And bring about again, the hours, the days,

The years, that made me happy?" OREONOKO.

His lordship observes, that the different stages of a passion, and its different directions, from its birth to its extinction, ought to be carefully represented in the sentiments, which otherwise will be often misplaced. 'Resentment, for example, when provoked by an atrocious injury, discharges itself first upon the author. Sentiments, therefore, of revenge take place of all others, and must, in some measure, be exhausted before the person injured think of pitying himself, or of grieving for his present distress.' This observation ought, in our opinion, to be limited. His lordship will pardon us if we remark, that where the distress is considerable, and possibly a whole family involved in the consequences of the injury, the first reflection is a selfish consideration. We are pretty certain, however, that a poet must determine this point by the nature of the character he is describing. Our author quotes Corneille, Quintus Curtius, and Rowe, as faulty in this particular.

Another observation is, that a person is sometimes agitated at once by different passions; in which case the mind, vibrating like a pendulum, vents itself in sentiments, which partake of the same vibration. A third observation is, that nature which gave us passions, and made them extremely beneficial when moderate, intended undoubtedly, that they should be subjected to the government of reason. Yet we have some doubts how far the poet ought to regard this remark of his lordship, 'that it is against the order of nature that passion, in any case, should take the lead, in contradiction to reason and conscience.'

Next his lordship proceeds to collect from the most eminent writers, sentiments that appear faulty, inserting them under different classes. The first consists of sentiments that do not correspond with the passion represented. In the second class he ranges sentiments that may belong to an ordinary passion, but are unsuitable to it as tinged by a singular character. In the third class he places thoughts that are rather descriptions than sentiments. The fourth class consists of sentiments that belong to the passion represented, but are faulty as being introduced too late or too early. Vicious sentiments exposed in their native dress, instead of being concealed or disguised, compose the fifth class: and the last is made up of collected sentiments, that suit no character or passion, and are therefore unnatural. Here

is a noble field for critical taste and sagacity ; yet his lordship has scarce left a single sprig of bays to adorn the brows of any future critic. Every thing comes within the reach of his extensive capacity, nothing escapes his delicate taste and extraordinary penetration. His examples flow clearly from his principles, and are equally new and ingenious.

In the next chapter, on the *language of passion*, our author advances some further arguments to support the propriety of soliloquies ; but he blames the conduct of writers, in general, in this particular. Shakespear alone, according to his lordship, utters the proper language of passion ; and in his works only can we meet with soliloquies duly introduced, sustained, and expressed as the voice of big emotions. He justly remarks, that some passions, as surprise, terror, love, and revenge, when immoderate, are silent. A little further he takes notice, that no passion hath a long uninterrupted existence, nor beats always with an equal pulse : the language suggested by passion is also unequal and broken. Even during a fit of uninterrupted passion, we only express in words the more capital sentiments. Calm and gentle emotions are expressed by words that glide softly ; surprise, fear, and other turbulent passions, require an expression both rough and interrupted. In the hurry of passion one expresses first what lies nearest the heart.

*Me, me ; adsum qui feci ; in me convertite ferrum,  
O Rutuli, mea fraus omnis.*

Virg.

Shakespear is superior to all other writers (says his lordship) in delineating passion. It is difficult to say in what part he most excels, whether in moulding every passion to peculiarity of character, in discovering the sentiments that proceed from various tones of passion, or in expressing properly every different sentiment. He imposes not upon his reader, general declamation and the false coin of unmeaning words, which the bulk of writers deal in. His sentiments are adjusted, with the greatest propriety, to the peculiar character and circumstances of the speaker ; and the propriety is no less perfect betwixt his sentiments and his diction. That this is no exaggeration, will be evident to every one of taste, upon comparing Shakespear with other writers, in similar passages. If upon any occasion he fall below himself, it is in those scenes where passion enters not. By endeavouring in this case to raise his dialogue above the style of ordinary conversation, he sometimes deviates into intricate thought and obscure expression. Sometimes, to throw his language out of the familiar, he employs rhyme. But may it not in some measure excuse Shakespear, I shall not say his works, that he had no pattern, in his own or in any living language, of dialogue fitted for the theatre ? At the same time, it ought not



not to escape observation, that the stream clears in its progress, and that in his later plays he has attained the purity and perfection of dialogue; an observation that, with greater certainty than tradition, will direct us to arrange his plays in the order of time. This ought to be considered by those who magnify every blemish that is discovered in the finest genius for the drama ever the world enjoyed. They ought also for their own sake to consider, that it is easier to discover his blemishes, which lie generally at the surface, than his beauties, of which none can have a thorough relish but those who dive deep into human nature. One thing must be evident to the meanest capacity, that where-ever passion is to be displayed, nature shows itself strong in him, and is conspicuous by the most delicate propriety of sentiment and expression.

Lord Kaymis says of Racine, that he is always sensible, generally correct, never falls low, maintains a moderate degree of dignity without reaching the sublime, paints delicately the tender passions, is less faulty than Corneille in the genuine language of passion, but is short by many degrees of Shakespear. The soliloquies of this prince of dramatic writers, may, according to our author, be established as models of this kind of expression, of big, broken, and interrupted passion; yet it will possibly be denied his lordship, that he is equally happy in the manner of introducing his soliloquies. Even Shakespear may be thought to seek the occasion to put a fine speech in the mouth of a principal character, of which Hamlet affords a notorious instance.

How far distant are soliloquies in general, says his lordship, from two beautiful models which he had just exhibited from Shakespear. 'They are, indeed, for the most part so unhappily executed, as to give disgust instead of pleasure. The first scene of Iphigenia in Tauris discovers that princess, in a soliloquy, gravely reporting to herself her own history. There is the same impropriety in the first scene of Alceides, and in the other introductions of Euripides, almost without exception. Nothing can be more ridiculous. It puts one in mind of that ingenious device in Gothic paintings, of making every figure explain itself by a written label issuing from its mouth. The description a parasite, in the Eunuch of Terence, gives of himself in the form of a soliloquy, is lively; but against all the rules of propriety; for no man, in his ordinary state of mind, and upon a familiar subject, ever thinks of talking aloud to himself. The same objection lies against a soliloquy in the Adelphi of the same author. The soliloquy which makes the third scene, act third, of his Heicyra, is insufferable; for there Pamphilus, soberly and circumstantially, relates to himself an adventure which had happened to him a moment before.

• Corneille

‘ Corneille is not more happy in his soliloquies than in his dialogue. Take for a specimen the first scene of *Cinna*.

‘ Racine also is extremely faulty in the same respect. His soliloquies, almost without exception, are regular harangues, a chain completed in every link, without interruption or interval. That of Antiochus in *Berenice* resembles a regular pleading, where the parties *pro* and *con* display their arguments at full length. The following soliloquies are equally destitute of propriety: Bajazet, act 3. sc. 7. Mithridate, act 3. sc. 4. & act 4. sc. 5. Iphigenia, act 4. sc. 8.’

The next defect in writing which our author mentions is, of language elevated above the tone of the sentiment, of which he gives instances from the *Mourning Bride*, *Henriade*, &c. and might with great ease find a sufficient number of illustrations in his favourite *Shakespear*.

The chapter on the beauty of language is so replete with judicious observation, that to quote every useful and ingenious remark, would be to transcribe the whole. We shall, however, give a few instances as specimens. He begins with those beauties which arise from sound, proceeds to the beauties of language considered as significant, takes up the third section with remarks and instances of those singular beauties, and employs a fourth on the beauties of verse, which are peculiar to itself. In the first section of the chapter on the beauty of language, he remarks, first, on the sounds of the different letters; next, on these sounds united as syllables; thirdly, of syllables united in a period; and in the last place, of a period united in discourse. In the section on the beauty of language with respect to signification, he first lays down rules concerning a right choice of words, and then proceeds to rules respecting their arrangement. In the section on the beauty of language, from a resemblance betwixt sound and signification, he gives great variety of instances; and at the same time explains why such resemblances are beautiful. In the fourth section he discusses with great precision that question, ‘ by what mark is verse distinguished from prose?’ The reader, who will give proper attention, may find, that however easy he might think the answer to this question, he has received additional knowledge.

As we cannot pretend to quote illustrations of each of the preceding sections, we shall confine ourselves to an extract from the second, as sufficient proof of the erudition, taste, and genius of lord Kaymis. Speaking of the resemblance that ought to prevail between the two members of a period, where a resemblance betwixt two objects is described, he gives the following instances of trespasses against the general rule. The first is from Dr. Swift.

‘ I have



"I have observed of late years, the style of some great ministers very much to exceed that of any other productions."

*Letter to the lord high treasurer. Swift.*

This, instead of studying the resemblance of words in a period that expresses a comparison, is going out of one's road to avoid it. Instead of productions which resemble not ministers great or small, the proper word is *writers* or *authors*.

"If men of eminence are exposed to censure on the one hand, they are as much liable to flattery on the other. If they receive reproaches which are not due to them, they likewise receive praises which they do not deserve."

*Spectator.*

Here the subject plainly demands uniformity in expression instead of variety; and therefore it is submitted whether the period would not do better in the following manner:

"If men of eminence be exposed to censure on the one hand, they are as much exposed to flattery on the other. If they receive reproaches which are not due, they likewise receive praises which are not due."

"I cannot but fancy, however, that this imitation, which passes so currently with other judgments, must at some time or other have stuck a little with your lordship." [Better thus:] I cannot but fancy, however, that this imitation, which passes so currently with others, must at some time or other have stuck a little with your lordship.

"A glutton or mere sensualist is as ridiculous as the other two characters."

*Shaftesbury, vol. I. p. 129.*

"They wisely prefer the generous efforts of good-will and affection, to the reluctant compliances of such as obey by force."

*Remarks on the History of England. Letter V. Bolingbroke.*

Titus Livius, concerning the people of Enna demanding the keys from the Roman garrison, makes the governor say,

"Quas simul tradiderimus, Carthaginiensium extemplo Enna erit, foediusque hic trucidabimur, quam Murgantiæ præsidium interfectum est."

*L. 24. Sect. 38.*

Quintus Curtius, speaking of Porus mounted on an elephant, and leading his army to battle:

"Magnitudini Pori adjicere videbatur bellua qua vehebatur, tantum inter cæteras eminens, quanto aliis ipse præstabat."

*L. 8. cap. 14.*

\* Letter concerning enthusiasm. Shaftesbury.

It

‘ It is a still greater deviation from congruity, to affect not only variety in the words, but also in the construction. Describing Thermopylæ, Titus Livius says,

“ Id jugum, sicut Apennini dorso Italia dividitur, ita mediani Græciam deremit.” *L. 36. Sect. 15.*

‘ Speaking of Shakespear :

“ There may remain a suspicion that we over-rate the greatness of his genius ; in the same manner as bodies appear more gigantic on account of their being disproportioned and mishapen. *History of Great Britain, vol. I. p. 138.*

‘ This is studying variety in a period where the beauty lies in uniformity. Better thus :

“ There may remain a suspicion that we over-rate the greatness of his genius, in the same manner as we over-rate the greatness of bodies which are disproportioned and mishapen.”

In the fourth section on versification, he treats of Latin and Greek hexameters, and English heroics, under the different heads of number, arrangement, pause, and accent, upon each of which his lordship evinces himself the learned grammarian, blessed with endowments rarely united with the erudition of philologists ; namely, an exquisite musical ear, a delicate feeling, a refined taste, and a truly philosophical sagacity. We think there is something exceedingly ingenious in the subsequent remark on hexameters.

‘ For trying the arrangement, and for determining whether it be perfect or faulty, grammarians have invented a rule by dactyles and spondees, which they denominate *feet*. One at first view is led to think, that these feet are also intended to regulate the pronunciation. But this is far from being the case. It will appear by and by, that the rules of pronunciation are very different. And indeed were one to pronounce according to these feet, the melody of a hexameter line would be destroyed, or at best be much inferior to what it is when properly pronounced. These feet then must be confined to their sole province of regulating the arrangement, for they serve no other purpose. They are withal so artificial and complex, that, neglecting them altogether, I am tempted to substitute in their room, other rules, more simple and of more easy application ; for example, the following. 1<sup>st</sup>, The line must always commence with a long syllable, and close with two long preceded by two short. 2<sup>d</sup>, More than two short can never be found in any part of the line, nor fewer than two if any. And, 3<sup>d</sup>, Two long syllables which have been preceded by two short, cannot also



also be followed by two short. These few rules fulfil all the conditions of a hexameter line, with relation to order or arrangement. To these again a single rule may be substituted, for which I have a still greater relish, as it regulates more affirmatively the construction of every part. That I may put this rule into words with the greater facility, I take a hint from the twelve long syllables that compose an hexameter line, to divide it into twelve equal parts or portions, being each of them one long syllable or two short. This preliminary being established, the rule is shortly what follows. The 1st, 3d, 5th, 7th, 9th, 11th, and 12th portions, must each of them be one long syllable; the 10th must always be two short syllables; the 2d, 4th, 6th, and 8th, may indifferently be one long or two short. Or to express the thing still more courtly, The 2d, 4th, 6th, and 8th portions may be one long syllable or two short; the 10th must be two short syllables; all the rest must consist of one long syllable. This fulfils all the conditions of an hexameter line, and comprehends all the combinations of dactyles and spondees that this line admits.

His lordship observes, that it is a misfortune in the construction of English verse, that it excludes the bulk of polysyllables, though the most sonorous words in our language; for upon examination it will be found, that very few of them are composed of such alternation of long and short syllables, as to correspond to the arrangement we have quoted above. English verse accordingly is almost totally reduced to disyllables and monosyllables. *Magnanimity* is a sounding word totally excluded. *Impetuosity* is a still finer word, by the resemblance of the sound and sense; and yet a negative is put upon it, as well as upon numberless words of the same kind.

The observations upon nouns, verbs, propositions, conjunctions, articles, and all those accessories which go by the name of *particles*, deserve to be studied by every man who would acquire a just notion of the philosophical construction of language.

Though our author hath not banished rhyme from the English, he is nevertheless of opinion, that it is but indifferently suited to elevated and sublime subjects, as producing a certain gaiety and cheerfulness, not according with the sentiments.

The second volume concludes with this remark, equally peculiar and ingenious, which, if we mistake not, the author had occasion to make in the first volume.

‘The melody of articulate sound so powerfully enchants the mind, as to draw a veil over very gross faults and imperfections. Of this power a stronger example cannot be given, than the episode of *Aristæus*, which closes the fourth book of the *Georgics*. To renew a stock of bees when the former is lost, Virgil

asserts, that they will be produced in the intrails of a bullock, slain and managed in a certain manner. This leads him to say, how this strange receipt was invented ; which is as follows. Aristæus having lost his bees by disease and famine, never dreams of employing the ordinary means for obtaining a new stock ; but, like a froward child, complains heavily of his misfortune to his mother Cyrene, a water-nymph. She advises him to consult Proteus, a sea-god, not how he was to obtain a new stock, but only by what fatality he had lost his former stock ; adding, that violence was necessary, because Proteus would say nothing voluntarily. Aristæus, satisfied with this advice, tho' it gave him no prospect of repairing his loss, proceeds to execution. Proteus is caught sleeping, bound with cords, and compelled to speak. He declares, that Aristæus was punished with the loss of his bees, for attempting the chastity of Eurydice, the wife of Orpheus ; she having got her death by the sting of a serpent in flying his embraces. Proteus, whose sul- lennes ought to have been converted into wrath by the rough treatment he met with, becomes on a sudden courteous and communicative. He gives the whole history of Orpheus's expedition to hell in order to recover his spouse ; a very entertaining story indeed, but without the least relation to the affair on hand. Aristæus returning to his mother, is advised to deprecate by sacrifices the wrath of Orpheus, who was now dead. A bullock is sacrificed, and out of the intrails spring miraculously a swarm of bees. How should this have led any mortal to think, that, without a miracle, the same might be obtained naturally, as is supposed in the receipt ?

As we entertain no kind of doubt, but the *Elements of Criticism* may one day supersede the critical labours of the stagyrite, we need make no other apology than the importance of the work, for extending our Review to another article. Remarks crowded so fast upon us, that we found it impossible to convey a just notion of the whole performance in the compass proposed. The third volume teems with matter as useful and entertaining as any that has gone before ; and we should think ourselves inexcuseable for adhering so rigidly to our plan, as to deprive our readers of abundance of instruction, only because no work hath been hitherto extended to this length.

To conclude, our author has tried by his rules a variety of passages in Virgil, Horace, Livy, Sallust, Tacitus, Swift, Bolingbroke, Addison, Pope, Hume, and proved them deficient in the arrangement, uniformity, and perspicuity of the periods, the harmony of construction, or in some other particulars essential to fine writing. It is here that his lordship has indulged in a fine vein for accurate criticism, by a strict application of the beautiful theory laid down in the beginning of his work, which,

if



If we mistake not, will render him, in the critical art, what Bacon, Locke, and Newton, ate in philosophy—the parent of regulated taste, the creator of metaphysical criticism, the first interpreter of our feelings, and of the voice of nature, and the lawgiver of capricious genius, upon principles too evident to be controverted.

[To be concluded in our next.]

ART. II. *A Treatise on the Diseases of Women ; in which it is attempted to join a just Theory to the most safe and approved Practice. With a Chronological Catalogue of the Physicians, who have written on these Diseases. Translated from the French Original. Written by Dr. J. Astruc, Royal Professor of Physic at Paris, and consulting Physician to the King of France. In Two Vols. 8vo, Pr. 10s. 6d. Nourse.*

THE great reputation of Dr. Astruc as a writer and practitioner, gave birth to a spurious edition of this work in England, as early as the year 1743, said to be translated from a manuscript copy of the doctor's public lectures ; though we rather imagine it was composed from notes taken at the course, by some pupil more zealous for the credit of becoming an author, than for the public good, or the honour of his master. It is evident from the present publication, that Dr. Astruc had not so early completed his theory, for explaining the diseases incident to the fair sex from the peculiar structure of the uterus ; or at least that the English editor did not fully comprehend his meaning, as we have only shreds and pieces of his doctrine, frequently irreconcilable with the subsequent descriptions of diseases, and the curative intentions. It also appears from our author's preface, that he was sensible of the injury done to his character by the officiousness of pupils, both French and English, and thereby induced the more strongly to print his own opinions, in the manner he is desirous they should be understood and received ; and indeed mankind are obliged to him for this present of the fruits of extensive reading, accurate observation, and long experience. We could wish, however, that the doctor had been less systematical and obscure in explaining the causes of female disorders. By adhering inviolably to his theory, founded on the structure of the womb, he runs into distinctions and subtleties without end, which destroy the relish of the reader for his useful and judicious pathognomonic descriptions, and curative indications. To younger students especially this method must prove extremely perplexing ; and to those who are farther advanced in medical knowledge, the differences and subdivisions will appear to arise, rather from the author's hypothesis than

from nature or observation. It is impossible ever to acquire so minute a knowledge of the human system, as to confirm by actual experience a number of suppositions, which we here find laid down as evident truths. Every disease mentioned in the course of two considerable octavo volumes, justifies this remark. Speaking of the causes of the *furor uterinus*, Dr. Astruc observes, 'that the excessive inclination to coition, is brought on by a more vivid and strong *succussion* of the organs, which are the seat of venereal pleasure in women; much in the same manner as intense hunger or thirst arise from a powerful impression made on the stomach or throat.' But we no where meet with the cause of this *succussion* of the organs, nor indeed do we rightly apprehend what is meant by comparing an appetite for coition, with a sensation in the stomach, arising either from an acrimonious humour which vellicates the coats of the ventricle, or from the attrition of the coats of the stomach.

Our author instances, as a proof of the perception of desire in the *uterus*, an observation from brute animals, which by no means holds with respect to rational creatures; namely, that venereal desire ceases in females on their becoming pregnant. Besides, it is in some measure contradictory to what we find asserted in another part of the book, that the *furor uterinus* is increased by frequent commerce with men; and yet the doctor recommends matrimony as the most effectual cure of the incipient disease in virgins, being seduced into this train of contradiction by the variety of differences, divisions, and distinctions he hath made to support his principles.

After enumerating the organs subservient to venereal pleasure, the doctor adds with the same obscurity, as in the preceding paragraph, 'this being granted, it results that women may be greatly affected by the more vivid impressions on the organs; and by that means more irritated to venery from three causes: 1st. If the *succussions* which ought to be imparted to the organs abovementioned, in order to excite venereal sensation and desire, be stronger: 2dly. If the peculiar disposition of the organs necessary for receiving those *succussions*, be so great that they may receive them more vividly: 3dly, and lastly, If from the concurrence of both these causes, stronger motions are communicated to the organs, and received by them more vividly; from whence the venereal desire and sensation must be increased in a double *ratio*.' Thus the same *succussions* are the cause and the cure of the disease, if we rightly understand the sense of different paragraphs; and he encreases the ænigma, by observing in this place that the masturbative frictions are not to be reckoned among the causes that produce the *furor uterinus*, although at the distance of two pages he mentions the titillations of their own



own sex, or self-pollution, not only as a symptom of the disorder, but also as a cause of the second stage.

More fully to illustrate our remark, that either Dr. Astruc, or his translator, are much too profound for the line of a common understanding, we will beg leave to quote the very first observation which he makes on the second stage of this dreadful malady.

‘The patients, as they glow with inclination to venery, while they retain the use of their reason, from the natural discord or *beterochronism* of the fibres of the brain, by which the ideas, as well of the subject, as attribute, of this proposition, *that to give one's self up to lust is neither honourable nor lawful*, are renewed in the mind, affirm, that it is true, with the strongest asseveration; nor are ever driven from that opinion, in what degree soever they burn with the heat of lust.’

Nor is the next paragraph more intelligible. ‘But by the reiterated and frequent succussions of these fibres, which are made together, it happens at length, that, by mutual approach, they are brought to the same tone; and concords arise from dissonants, or, what is the same thing, *isochronæ* arise from *beterochronæ*; whence the patients having changed their opinions, must of course affirm now, what they denied before; to wit, *that to give one's self up to lust is honourable and lawful*; which constitutes the *second stage* of the disease.

‘In the beginning, this preternatural concord of the fibres, brought on by the disease, does not subsist continually, but varies in different manners, from several causes: if the desire of venery grow weaker; if by the rest of sleep, the hurried motions of the fibres are rebated; if, by the use of anodynes, the fibres be relaxed; if the too great heat of the blood grow more moderate; or if the patients, reclaimed by advice, reproofs, or correction, begin again to have the use of their reason: whence it arises, that the melancholic *delirium* is for the most part so changeable, in this stage of the disease, with respect to its vehemence and intenseness: and, in like manner, the words and actions of the patients are also mutable.’

These are the words of a learned gentleman, who would endeavour to explain upon physical principles a subject that is partly metaphysical, on account of the influence which the mind has over the body, peculiarly in this disorder; an influence which will ever elude human enquiry, except with respect to the effects.

Perhaps it is impossible to affix any determinate ideas to what our author observes of the third stage of the disorder; namely, ‘that the fibres which represent the *ideas* of the *subject*, and *attribute* of the *proposition* offered, together, also, with many other fibres in which various ideas are excited, that relate

to venery, are absolutely changed in their tone.' This is truly a new species of philosophy, *to excite ideas in the fibres*, whereby they are changed in their tone. Possibly the author meant, that the animal spirits impelled by the will occasioned this change in the tone of the fibres, "so that now they become *concord*s with many other fibres with which they were before *discord*s; whence the *patient* must *affirm*, from this change in *them*, what *they* before denied, and deny what *they* before affirmed."——Who ever would have imagined, that the ingenious, learned, and sensible Astruc could thus talk about it, and about it, rather than acknowledge that the subject was beyond his comprehension. A part of the absurdity, and all that respects the grammar, in these quotations, we must lay to the charge of the translator, who, indeed, in numberless instances, betrays not only his total unacquaintance with medical subjects, but with the French and English languages.

As it would be invidious to insist too much on blemishes, heightened by the inattention, to call it no worse, of the translator, we shall now touch upon those points, in which we think the learned Parisian professor is praise-worthy. No writer has been more accurately explicit in enumerating the peculiar prognostics, diagnostics, and symptoms of female disorders; nor more careful in recommending medicines that have been approved by long and judicious practice, while he very judiciously rejects those of doubtful virtue, or points them out for farther trial. Prefixed is a plate representing the distribution of the blood and lactiferous vessels, and whole interior structure of the uterus: to which is annexed, a complete explication.

Next follows an account of the causes, consequences, symptoms, uses, of menstruation: to which is premised, a variety of facts and observations relative to this important and curious evacuation that constitutes one of the finest problems in physiology. We must confess that our author's solution, though founded upon principles which appear to us evidently just, is nevertheless too fine-spun to give universal satisfaction. In assigning the causes of this monthly evacuation, the author examines all the former hypothesis by which the phenomenon was explained, and deduces the subsequent conclusions, from whence we may form an idea of his doctrine.

' The first is, that the local *plethora*, which comes periodically in the *uterus*; and which is the cause of the flowing of the *menfes*, is made there independently of any universal *plethora*.

' The second, that it can be caused there in this manner, only by a particular compression, to which the blood-vessels are subjected every month; and which interrupts the free course of the blood.

' The



‘ The third, that it is only the vermicular vessels of the *uterus* which can, by tumifying every month, compress periodically, in this manner, the veins of the *uterus*; since there is nothing but these vessels, which is near to, or, to speak more properly, surrounds these veins.’

He then accounts for the periodical enlargement of the vermicular vessels of the *uterus* in the following manner :

‘ There is separated (says he) in these vessels, from the age of puberty, a lymph that is milky, and consequently thicker than common lymph. The thinnest part of this may be easily absorbed by the lymphatic veins, which take their rise from these vessels : but the thickest and most viscid will remain in their cavities. It is indeed, at first, only a small proportion : but, after a certain space of time, which experience shews us to be commonly one month, the quantity of it accumulated becomes sufficient to swell the vermicular vessels, even so as to render them capable of compressing the capillary ramifications of the veins, near or around which they are placed. From hence the blood, checked in its direct course, regurgitates on the lateral *appendices*; distends, elongates, dilates, and, at last, forces them to unfold, open, and discharge the blood into the cavity of the *uterus*, into which they project.

‘ At the same time, as reaction is always equal to action, the capillary veins, compressed by the vermicular vessels, compress them again with the same force, as they are compressed by them. The humour, therefore, contained in them being strongly pressed on the one hand ; and being incapable, on the other hand, through its viscosity, of penetrating into the lymphatic veins ; is forced to push forward on the excretory orifices of these vessels ; to dilate them ; and to open, by that means, a passage into the cavity of the *uterus*; at the same time that the blood flows into it from the venous *appendices* : which constitutes the menstrual flux, or the *menfes* of women.

‘ This discharge must last till the quantity of milky lymph, which fills the vermicular vessels, and that of blood, which fills the *cæcal appendices*, are evacuated : but as soon as these vessels are emptied, they close themselves, have their orifices gathered up, and become impervious. By this means, the vermicular vessels are rendered capable of again retaining the most thick part of the milky lymph, which they separate ; of filling themselves with it anew to the same degree, and nearly in the same space of time; and of reproducing thus every month, by the same mechanism, a similar discharge.’

From this doctrine it is inferred, that the menstrual blood does not flow from the *uterus* through the pores of the coats of the vessels, by a kind of transudation, or diapedesis. That it does not pass by way of eruption from the blood vessels into

the glands, or vermicular vessels of the uterus, to be discharged into its cavities by their orifices. That the menstrual blood does not flow from the arteries, but from the veins, and not from the extremities of the veins, through passages torn and divided by violences, but from their appendices opened without dilaceration. It would be almost unnecessary to touch upon the last consequence, as the opinion is universally exploded; namely, that the return of the menses has no dependence on the phases of the moon, according to the superstitious notions of the ancient physicians.

From this theory likewise the author explains all the symptoms of menstruation, and every fact related by authentic writers respecting this evacuation, proceeding from thence to a description of the phenomenon, its diagnostics, prognostics, and method of cure in all the different cases of suppression, or immoderate flux of the menses. The reader may judge of the importance of this subject to the elucidation of the author's theory, as well as of all the diseases incident to women, from his employing the whole extent of 265 pages, in demonstrating it in a variety of different lights. Indeed, we must confess that it abounds with such a number of nice, curious, and judicious remarks, as strongly evince the reading, experience, and observation of the writer.

In the description and cure of the *fluor albus*, the author is no less copious and accurate; but, as in other parts of his work, he has here too indulged his imagination, substituted probability for fact, and given way to a theoretical humour. The peculiarities by which this disorder is distinguished from a purulent discharge of the uterus, or a slight venereal infection, or even a constant virulent gonorrhœa, are nicely ascertained. Dr. Astruc distinguishes the *fluor albus* into the milky and lymphatic, arising from a weakness of the lactiferous and lymphatic uterine vessels, and assigns the proper method of cure for each, in a rational manner, that evinces his experience in this troublesome and frequent disorder of the fair sex; but here also the reader must be on his guard against certain refinements, which may frequently have a bad influence on practice.

What our learned author observes of the cause, description, and cure of the simple inflammation, gangrene, and sphacelus, abscess, ulcer, schirrus, steatoma, sarcoma, cancer, dropsy, tympanitis, *descensus*, &c. of the uterus, merits the utmost attention of the practitioner, as we believe no other writer has treated these disorders so copiously. The same may be affirmed of his account of the diseases of the *ovaria* and *fallopian* tubes; but we must refer the reader to the performance, as it would be impossible to exhibit in an article all the remarkable passages.



Speaking of the hysteric passion, Dr. Astruc gives the subsequent very curious theory : ' The cause which produces the surprising motions observed in hysterical women, must be sympathetic ; that is, it must reside out of the brain, in some part, of which the sensations or impressions are capable of exciting those extraordinary motions by the laws of sympathy. It is thus, that when any person burns the end of their finger by chance, they draw back the hand mechanically : because, the burning the end of the fingers, determines the contraction of the arm and shoulder. It is thus, that a little tobacco, snuffed up the nose, excites sneezing : because the effect of the tobacco on the nose, puts the muscles into a sudden convulsive contraction ; which, by straitening the *thorax*, serves to produce the sudden expiration, that constitutes sneezing.

' Nothing is more common, in the human body, than this kind of sympathetic relations, either in the state of disease, or that of health. Hippocrates himself appears to have known them, when he said *confluxio una, conspiratio una, consentientia omnia*. It is not the proper business here, to explain the cause of them ; as it would be too long a digression ; and belongs to another treatise. It suffices, that the fact is certain ; and that it may be regarded as an established principle.

' It is only requisite, therefore, to determine what is the sympathetic part, in which the impressions raise the storm in the hysteric passion ; and that must, consequently, be considered as the first cause ; or, to employ a proper term, the *focus* of the disorder. But every thing demonstrates it to be the *uterus*.

' Because, that it is in the *uterus*, the disorder always begins : The patients feel it dilate, and contract ; elongate, and shorten ; and shift to the right or left, in the beginning of the fit ; or, in a word, be agitated, as with a very considerable peristaltic motion.

' Because the hysteric passion happens, most frequently, at the approach, or the end of the *menfes* : and in the suppressions of them, the *lochia*, or the *fluor albus* ; which affect the *uterus* alone.

' Because the fits of the hysteric passion seldom end but with the discharge from the *vagina*, of an humour, more or less copious and acrid ; and that it is evident, this discharge cannot effect any change, but in the *uterus*.

' Because coition, which can certainly act only on the *uterus*, is one of the most certain remedies, to prevent the return of the hysteric passion ; and even to cure it intirely, in several cases.

' Lastly, because it is certain, from observation made, in opening the dead bodies of women, who had been subject to violent

violent fits of the hysteric passion, there is, generally, some fault in the *ovaria*, the *fallopian tubes*, or the *uterus* itself.

‘ After having fixed on the part, which is the *focus* of the disorder, there remains nothing more than to determine the nature of the impressions which are made there; and which, by the laws of sympathy, gives the *impetus* to all the different motions, that agitate the body in the fits of this disease. If we were to judge of them only by the effects, we might be led to believe, that this impression should be very violent: but, on one hand, experience proves the contrary; as the patients perceive plainly some sensation, and motion, in the *uterus*; as has been said; but none complain of feeling any acute pain, even in the most violent fits; and, on the other, it sometimes happens, that the *uterus* is extremely painful, as in the inflammations, ulcers, or cancers of it, without any fit of the hysterical passion happening. It must, therefore, be granted, that the sensation, which gives rise to this disorder, is only slight; and a kind of tickling, shaking, or contraction, of some place in the *uterus*, and of the parts which are continuous with, or dependent on it.

‘ It would be erroneous to believe, that a slight impression was not capable of exciting all the disorders, that are seen in the hysterical passion. Experience justifies the contrary opinion every day. A drop of water, fallen into the *trachea*, excites a violent cough: the emetic wine, which makes no impression on the tongue, nor on the membrane of the eye, is sufficient, by acting on the stomach, to put all the parts, that concur in producing vomiting, into violent contractions. Moreover, the rays of light, which do not affect the *retina*, are capable of causing sneezing, when they act on the pituitary membrane.

‘ A slight impression often produces greater emotions, than those much more strong. It is thus, that vomiting, which is not excited by vinegar, is so by oil or warm water. It is thus, that a slight tickling under the arm-pits, occasions more convulsions than an acute pain. It is thus, that the weak irritation of a little snuff, produces sneezing, which a much stronger fails of effecting in the nose.

‘ After all these illustrations, we may conclude, that the following impressions, when they are made on the *uterus*, may produce the hysteric passion, with all its symptoms; and we may do this with the greater confidence, as we advance nothing that is not conformable to experience. The following causes should, therefore, be reckoned among those of the hysteric passion.

‘ 1. The too strong beatings of the arteries of the *uterus*; particularly when they are too full of blood: as in the approaches, the cessation, or the suppression of the *menstrues*, or *lochia*.

‘ 2. The



\* 2. The tension and tumefaction of the lactiferous vessels of the *uterus*, when the *lochia*, and the milky *fluor albus*, are suppressed suddenly, in the time when their discharge is copious.

\* 3. The *stimulus*, or irritation of an acrid humour, which is discharged into the *uterus*, and collected, in its cavity, in the case of a *fluor albus*, that is serous and acrid; and in that of ulcers of the *uterus*.

\* 4. The tumefaction, which happens to the *ovaria*, or to the *fallopian tubes*, in the different diseases, to which those parts are subject: as false conceptions, hydatids, dropsy, *steatomas*, *schirruses*, abscesses, &c.

\* 5. Lastly, the too lively tickling of the spermatic humour, when copious and acrid in women, who have a warm constitution, and are obliged to restrain themselves.

To remove the objections which might arise from assigning constant and fixed causes, to a disorder so changeable or inconstant, he observes, that the causes which, according to his theory, subsist in the uterus, must frequently shift places, and consequently produce different symptoms, in the same manner as the same cause acting on the bottom of the stomach produces vomiting, and on the superior parts of the same organ, hiccups only. This is sufficient to explain the sympathetic relation of the causes. He likewise observes, that the causes have not always the same degree of power; and that the least variation in this particular, is sufficient to change the sympathetic relations.

The doctor explains the four pathognomonic symptoms, and describes the symptoms which affect the *abdomen*, those which affect the *thorax*, those which affect the head, and those which are common to the whole body. Then he proceeds to the diagnostics, prognostics, and method of cure, in all of which he appears to be intimately acquainted with practice, as well as what books furnish with respect to this extraordinary disorder. The method of cure is of two kinds; either in the paroxysm, with intention to moderate its violence, and shorten its duration; or out of the paroxysm, to prevent relapses, combat the cause of the disorder, and effect a radical cure. He begins with the former, and recommends all those remedies proper to relax the different parts which are in a state of convulsion, or *erethismus*; medicines which facilitate the circulation of the blood, diminished or interrupted in different places by the convulsions; those medicines which excite strong sensations in the exterior organs, produce rapid reflexes towards the brain, and are of consequence capable of counter-acting the sympathetic reflexes made in the uterus. Here it is proper the patient should be made perfectly loose in her dress, and laid on a couch or bed with her head elevated; that the thighs should be rubbed from

from top to bottom; that the pituitary membrane should be stimulated with pungent, foetid, and volatile applications; that she should be called loudly by her name; her fingers squeezed, and her hair, even that of the part, pulled; that glysters, first purgative, and then hysterical, should be administered; next foetid plaisters of galbanum, assa foetida, oil of amber, tincture of Castor, or the gums *caranna*\* or *tacamabac*, be applied to the umbilical region; and lastly, that internal medicines of the hysteric kind should be exhibited in the form of pills, bolusses, draughts, &c. If the fit be obstinate, he proposes bleeding in the arm, or rather in the foot, without regard to the small feeble state of the pulse. Vomiting too with three or four grains of soluble stibiated tartar, in two or three ounces of the distilled water of the *cardus benedictus*, is recommended; and the doctor alledges, that inserting a little civet, or musk, up the vagina, to procure a discharge of lymphatic humour, hath been found effectual, altho' religion forbids exciting pollutions.

The treatment which he recommends in general for radically curing the hysteric passion, consists in the use of moderate *martial* aperitives; gentle mercurial aperitives; anti-hysteric resins; diluents; slight purgatives frequently repeated; narcotics upon any alarm of a fit; and lastly, a strict regimen, both with respect to the quantity and quality of the food. With respect to specific remedies, Dr. Astruc mentions a great number, of which the musk alone deserves any attention. We have repeatedly seen the wonderful effects of this admirable medicine, exhibited either in draughts or bolusses, from six to twelve grains, in this disorder. Upon the whole, we must consider this performance as not unworthy the high reputation of the author, though not devoid of blemishes, some of which increase our good opinion of the doctor's genius.

We must add, that Dr. Astruc proposes favouring the public with a third volume, on pregnancy, and the diseases incident to women in this situation; and that the translator hath prefixed a very necessary caution, with respect to the compound medicines proposed in this work, which are generally taken according to the standard of the Pharmacopœia of Paris.

ART. III. *The History of Mecklenburgh, from the first Settlement of the Vandals in that Country, to the present Time; including a Period of about three Thousand Years.* 8vo. Pr. 5s. Newbery.

IT would be unjust to deny that many monuments of the Celts still remain in the northern countries of Europe, that they confirm their traditions, and, in some measure, supply the

\* The *caranna* is rejected in our pharmacopœias.



place of history; but we cannot assent to those authors, who, with the assistance of those glimmering lights, have reared fabrics of history as regular, as precise, and particular as those of the ages that enjoyed the benefit of letters. We must, therefore, beg leave to be excused from inserting what has been transmitted by Marchallus Thurius, in his annals of the Vandals, and the Heruli, who has given a regular series of forty kings of the Vandals, with many particulars concerning them, from Antyrius, one of Alexander the Great's captains, down to Pribislaus the Second, including a period of almost 1500 years; during 1300 of which, the people, whose history he gives us, were absolutely destitute of letters, and all means of conveying knowledge, but by rude monuments and tradition. The particulars of the histories of those monarchs are void of historical credibilty; and the author of the work before us puts the high antiquities of Marchallus Thurius in the rank which our best historians have assigned to those of Geoffrey of Monmouth, Boece, and Keating.

He seems to lean to the probable opinion that the Vandals, the ancestors of the present inhabitants of Mecklenburgh, got their name from the Gothic word *Wanderen*, which signifies to wander, and he thinks that the history of the ravages which they committed in the Roman empire has been exaggerated by their enemies, in whose power alone it was to transmit them; an opinion that is by no means destitute of probability. The picture he gives us of the ancient manners of the Vandals is well drawn: it corresponds with the best authorities, and has a chance of being like life, as the historians, after whom he writes, were greatly assisted by living manners. He celebrates them for their hospitality and benevolence, their justice and temperance, their simplicity, and the wholesomeness of the few laws they had amongst them; and he tells us, (though we must beg leave to suspend our belief of that circumstance till we have better authority for it than that which he quotes,) that 'They encouraged the study of philosophy, and gave frequent proofs, that knowledge in this science was no *unsuccessful* road to the throne.' According to our author, amongst them, adultery was punished by death; but polygamy was encouraged and honoured. War was the great source of their preferments, but not confined to one sex, for the woman who could not prove that she had killed an enemy, was excluded from public honours, and obliged to lead a life of celibacy. The funeral rites of their kings were barbarous and inhuman. According to our author, 'They placed about the king's body one of his wives, a cook, a groom, a waiter, a messenger, and some horses, which were previously strangled.' Though it does not clearly appear whether the horses alone were strangled on this

occasion, yet the following passage puts their bloody dispositions beyond all doubt: 'At the expiration of the year they chose fifty of the king's officers, and caused them, with an equal number of horses, to be strangled; they were then emboweled and stuffed with straw; the bodies of the young men were set on the horses in a riding posture, and fastened to them by an iron stake, and these were placed at certain distances from each other round the monument.'

In the history before us, tho' the credit of Marchallus Thurius is questioned, yet 595 years before Christ is but a late period, and the actions of Skalk, Helgon, Hundung, and other contemporary princes; are, perhaps, too fully related; and about 483 years before Christ, we find that the Vandals fitted out a great fleet, which was, however, defeated by that of Roric or Roderick, king of Denmark, to whom they were in subjection. The Vandals were, it seems, subject to the Danes at the time of our Saviour, when Strunic was their king, who rebelling against the Danes, was defeated and killed by Eric, general to Frotho, king of Denmark. In the year after Christ, 166, they, in conjunction with the Marcomanni and Quadi, invaded the Roman empire; but were defeated with great slaughter by the emperors Marcus Aurelius and Antonius Verus. After this, according to our author, they defeated Marcus Aurelius, and killed 20,000 of his men. In the Christian year 176 Dieteric, a Vandal prince, encouraged his countrymen to throw off the Danish yoke, and they continued independent 84 years, when they seem again to have been reduced by Harold the third, king of Denmark. They again invaded the Roman empire in the time of Aurelius, but were defeated; and it appears they assisted the famous Zenobia, queen of Palmyra, and that their prisoners formed part of his triumph. About 40,000 Vandals and Germans perished in the time of the emperor Probus, who gave a colony of the Vandals leave to settle in Britain, where they did him great services. In the year 340 the Vandals invaded Jutland, under their king Wismar, who was succeeded by Miecslaus the First, who, though he was worsted in the beginning of the war, defeated the Danes in his turn, and took prisoners their king's son and his two daughters. They confined the former, and sold the two princesses by public sale.

The reader, we hope, will excuse us for not following our author in the various accounts he gives of the Vandals in Italy, Spain, and other countries, as well as in the northern regions, till the year 1163, which is the period in which, as appears to us, the dominions of the ancestors of the present family of Mecklenburgh received some consistency, and were ascertained to that house. Our reason is, that granting all he says to be true, and it must be acknowledged that he delivers it in a very enter-



entertaining, judicious manner, yet the facts he relates are applicable to the ancestors of fifty other states and families, many of whom are now existing, as well as to that of Mecklenburgh; nor does it clearly appear from his work, that the present dukes of Mecklenburgh are the eldest, lineal, male descendants from the kings of Vandals or Wandals, or, as he calls them, the princes of the Abodrites. It seems, however, to be certain, that Pribislaus the Second, who then held Mecklenburgh, which was his capital, was a principal, if not the eldest, branch of those princes. Sweno the Third and Canute, kings of Denmark, who were Christians, forced, by fire and sword, some of the Vandals to be baptized; but the undergoing that ceremony was the only sign they gave of Christianity. They who loved independency turned pirates, and throve so well in that profession, that Sweno hired Henry the Lion, duke of Saxony and Bavaria, to subdue their country. Religion in those days was always, as it has been since, a ready cloak for ambition, and the mild humanizing doctrines of Christianity were propagated by fire and sword. Pribislaus, however, is said to have made a noble stand for the liberties of his country, but was, at last, forced to renounce the title of king, and to admit into his dominions of Mecklenburgh and Schwerin, colonies of Saxon priests, monks, and school-masters. Pribislaus himself became a Christian, and embraced every occasion to manifest his attachment to his protector the duke of Saxony, who was then one of the greatest princes in Europe. Upon the death of Pribislaus, he was succeeded by his eldest son Canute, who abolished the dependency of his country upon the duke of Saxony, whose dominions were shared amongst the German princes, to whom he was obnoxious. Canute was succeeded by Henry the First, whose succession being disputed by his uncle Nicholas, he submitted to hold his principality as a fief of Denmark, and it is said to be in consequence of this submission of Henry, that the Danes ground their right to the title of king of the Vandals. According to our author, Canute, king of Denmark, was so much embarrassed by his new feudaries, that he was obliged to call to his assistance the knights of the Teutonic order, whom he hired with some lands on the eastern parts of the country, and who, as our author expresses himself, were founders of the state of Prussia. This Henry of Mecklenburgh seems to have been a prince of great power and abilities, and opposed Waldemar, king of Denmark, with so much spirit, that the latter was obliged to strengthen himself with the Imperial authority. Henry, however, continued prince of Mecklenburgh for thirty-six years, endeavouring, all he could, to reform the abuses of his government, and, after performing all the duties of a wise and worthy prince, he resigned his dominions to his two sons, and retired

retired to a private life, in which he continued eight years, when he died. His sons were Henry and Nicholas. The former, who was the eldest, resided at Gustrow, and the latter at Mecklenburgh. Our author then gives an entertaining account of the imprisonment of a king of Denmark, by a count of Schwerin, a Mecklenburgh prince, for having violated his bed while he was upon an expedition in the Holy Land. Perhaps the injury complained of was no more than a pretext for his and the other princes of Mecklenburgh throwing off the Danish yoke, which they did, and defeated the Danes, though they had the pope's countenance. After this, the dukes of Mecklenburgh seem to have been independent. The name of their family was Burewin, and John, the eldest of four sons, left by Henry the Second, was so good a scholar as to be termed the divine. But his learning served only to give his subjects a contempt for his person, and though he was a brave active prince, his death was not regretted. He was succeeded by his son Henry, who served under St. Lewis of France in the Holy Land, where he was taken prisoner, and continued in a most wretched confinement twenty-six years at Grand Cairo. Being, however, after many difficulties, restored to liberty in 1300, he was received at Mecklenburgh with great joy by his subjects, but died next year. He had two sons, Henry, surnamed the Lion, and John. This Henry proved to be an able prince; he enlarged the Mecklenburgh dominions, and his history, which seems to be well ascertained, is amusing. He died in the year 1309, and was succeeded in his principality by his son Albert, who was likewise an active fortunate prince, and in the year 1349 he and his brother John of Stargard were made dukes of the empire, by Charles the Fourth. Albert was engaged in a war with Lewis, marquis of Brandenburg, and Waldemar, king of Denmark, for having supported an impostor, who pretended to that marquisate. Though the duke of Mecklenburgh behaved in this war with great spirit, and was generally successful, yet his territories suffered vastly by it. His administration was long and active; and he was in such reputation, that the Swedes bestowed their crown upon Albert, his son, by the sister of Magnus, king of Sweden, who was dethroned, and in endeavouring to regain his crown, he was, by Albert, defeated and taken prisoner. Albert's reign over the Swedes, however, appears to have been inconstant and uncomfortable. He made peace with the king of Denmark, and the county of Schwerin fell into his family by marriage. After this, in the year 1369, Waldemar's ambition drew upon him a confederacy, which not being able to withstand, he threw up the government of his kingdom, and went in a kind of pilgrimage to Rome; from whence he repaired to the emperor of Germany to solicit



sollicite his restoration. The reader is to observe a circumstance which the author of the history before us, to make his history the more intelligible, ought to have taken notice of, that the papal court was not then held at Rome, and that the popes hated all those who shewed the least respect to that city. Waldemar soon found how far he had been mistaken; for his enemies obtained a letter from his holiness, threatening him with excommunication, if he did not, as the phrase is, mend his manners, and that letter drew from Waldemar the following Laconic epistle, which is penned in a spirit that would do honour to the first names of antiquity.

‘Waldemar, king of the Danes, Goths, and Vandals, &c. to the Roman Pontiff’

‘Health,—My life I received from God; my crown from my subjects; my wealth from my ancestors; from your predecessors I had only my faith, and if you attempt to take advantage of it, I hereby restore it to you. Adieu.’

The pope, whose power then lay only in the fears of mankind, was intimidated by this epistle, and Waldemar returned to his kingdom, having dissipated the confederacy against him. The dutchy of Mecklenburgh was, all this time, governed by the elder Albert, who had the glory of having the king of Sweden for his son, and the king of Denmark for his grandson. He had another grandson who was legal heir to the kingdom of Norway; but his right was set aside by the famous Margaret, second daughter to Waldemar, abovementioned, and who makes so great a figure in the histories of the North. After this, Margaret procuring herself to be elected queen of Sweden, defeated Albert in a pitched battle, to which she challenged him, and took him prisoner. His subjects of Sweden made few or no efforts for his deliverance; but the Mecklenburghers and his friends in Germany made great ones, and at last obtained his liberty, though upon hard terms. A ransom for him was to be paid, ‘But, says our author, (p. 178) the dutchy of Mecklenburgh was so exhausted by this long war, that it was difficult to raise it. In this emergency, the ladies gave a strong proof of their generosity and loyal attachment to their sovereign, by selling their jewels and ornaments, and even the most valuable part of their apparel, to complete the sum. An action Albert afterwards recompensed by a law, which rendered the daughters of the nobility capable of succeeding to the lands held as fiefs of the sovereign. As soon as this treaty was signed, Albert returned into Mecklenburgh, and reigned, as was usual in the German principalities, jointly with his nephew. He had sat on the throne of Sweden 23 years, and was so little disposed to relinquish the hopes of repossesting it, that he chose rather to pay the 60,000 marks, than to resign the city of Stock-

holm. He went into Prussia to negotiate in person an alliance with the knights, who yielded to him the isle of Gothland, which they had seized in right of the sum they had advanced him on that condition. He passed from Prussia into that island, where he regulated the government, and left prince Eric to keep a court there, and to be ready to repel any attempts that might be made upon it. The death of this young prince, which happened soon after he was in possession of Gothland, conquered Albert's ambition, which all the power and success of queen Margaret could only mortify, but not repress. The afflicted father ceased to covet a crown, to which his son could no longer succeed; and did not think himself excusable in prosecuting a war, in hopes of obtaining a kingdom, which the prince who had partaken of his misfortunes could not share with him. He therefore delivered Stockholm, with some other places he had retained in Sweden, into the hands of queen Margaret, and in pursuance of the treaty, renounced all pretensions to the crown.

We do not propose to pursue the detail of this history, by following it through all its events, the principal of which are to be met with in the general histories of Germany, and indeed the neatness and clearness of the stile of the work before us, are more valuable than its materials are curious. We shall, however, just touch upon the most interesting part of it to a British reader, we mean that which regards the family of Strelitz, from whence her majesty is descended, after informing him that the dukes of Mecklenburgh, to the year 1658, were strenuously attached to, and great sufferers for the Protestant cause, when it came into the hands of Christian, a man of pleasure, and who, in pursuit of it, embraced the Roman Catholic religion. This duke Christian, however, was not an ancestor of her present Majesty, who is descended of Adolphus Frederic, the posthumous son of duke Adolphus Frederic, the father likewise of Christian, who died in 1692, without issue. After his death, several disputes arose about the succession to his dukedom, between the duke of Strelitz and his nephew Frederic William, son to that duke's elder brother, which was given in favour of the former by the elector of Brandenburg, to whom the dispute was referred. After this, Gustavus Adolphus, duke of Gustrow, dying without male issue, the disputes were revived between the duke of Strelitz, who had married the eldest daughter of the deceased, and his nephew, the duke of Mecklenburgh Schwerin. The former had certainly the best right, but the latter was possessed of the greatest power; so that the Swedes were brought into the quarrel, as indeed were all the princes of the Lower Saxony, who, with indignation, beheld the partiality shown in favour of the duke of Schwerin



by the emperor, who took upon himself the decision of the dispute. At last, after various altercations, it was settled, 'that Frederic William should enjoy the succession, on condition that he made over to the duke of Strelitz the principality of Ratzeburgh, with the right of voting in the Imperial Diet belonging to that province, and all other prerogatives appertaining to it. That he should possess the lordship of Stargard, with its dependencies, and the two commanderies of Mirow and Memerow, together with a part of the customs of Boitzenburg.'

We shall now keep to the history of Strelitz. That duchy suffered greatly during the German wars in the beginning of this century. 'Its duke, Adolphus Frederic the Second, died in 1708. By Mary, his first wife, daughter to Gustavus Adolphus, the last duke of Gustrow, he left one son, Adolphus Frederic the Third, who succeeded to his dominions.' He married Sophia Dorothea, daughter of John Adolphus, duke of Holstein Plon, but died without issue; whereby Adolphus Frederic the Fourth, born the 5th of May, 1738, son to Charles Lewis Frederic, his younger brother, became heir to that duchy, and is the present reigning duke. Charles Lewis Frederic, his father, had by Albertina Elizabeth, his wife, and daughter to Ernest Frederic, duke of Saxe Hildbourghausen, beside the present dukes three sons, Charles Lewis Frederic, born the 10th of December, 1741, and now a colonel in the Hanoverian service; Ernest Gottlob Albert, born August 27, 1742; and George Augustus, born August 3, 1748; and two daughters, Christina Sophia Albertini, born December 6, 1735, and Sophia Charlotte, born May 6, 1744, and married at St. James's on the 8th of September, 1761.

Upon the whole, the narrative is more entertaining than could have reasonably been expected from events that have so often employed the pens of historians of all ranks, sizes, and countries, for some centuries past; and as Mr. Newbery's name stands at the bottom of its dedication to the queen, we have no right to refuse him the honour of being its author.

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ART. IV. *The Present State of Denmark, in relation to its Government and Laws, its Trade and Manufactures, its Revenues and Forces. Compiled from the Public Archives, and other authentic Materials. In a Series of Letters, mostly written by Mons. Roger.* 8vo. Pr. 5s. Osborne.

**T**HIS ingenious performance must be regarded as extremely seasonable, at a juncture when the fate of Europe in some measure depends on the conduct of his Danish majesty.

The storm now impending over the northern hemisphere, must necessarily influence the politics of the belligerent powers; and the issue of the dispute subsisting between Frederic V. and Peter III. contribute to retard or promote the long-wished for general pacification. From a distinct view of the present state of Denmark, and of the character of the monarch, we may deduce a tolerably certain prognostic of the conduct he will observe upon this delicate occasion, when every prince who feels for humanity, must apply his hand to bind up those wounds from which have streamed the blood of so many thousand Christians. The connections by blood, commerce, and religion, which Great Britain hath with Denmark, will render this treatise peculiarly grateful to the English reader, especially as the only complete work upon the same subject is now obsolete. Lord Molesworth wrote his account of Denmark as early as the year 1692, since which time the face of that country has undergone extraordinary changes from an uninterrupted series of wise administration under Frederic IV. Christian VI. and Frederic V. three princes who perfectly understood the art of reigning, of making their people happy, and rendering their dominions respectable and powerful. It must, however, be acknowledged, that our author has too much the air of a panegyrist to gain the credit which he would otherwise appear to deserve. His distinctions between absolute monarchy and despotism, and endeavours to explain the Danish constitution into the former, are rather ingenious than solid. It is owing, we apprehend, to the virtue of the princes, and not to the nature of the government, that Denmark is not despotic, even in our author's sense of the word. Let us admit all that our writer requires; that the people in general are more free than they were before the revolution 1660; that liberty is more equally diffused through every part of the kingdom; that the subjects enjoy perfect security of property; that the laws are in themselves uniform, clear, and simple; in a word, that Denmark is, in all respects, one of the most flourishing and happy states in Europe; yet still the defect in the constitution is evident and lamentable, if these blessings depend wholly upon the good qualities of the sovereign. That mode of administration alone deserves the name of excellent, which guards against the consequences of tyranny on the one hand, and of anarchy and confusion on the other. Such a picture as the following may display the talents of the orator, but they by no means evince the penetration of the politician.

‘ The power of the Danish monarch is indeed without controul, but was there ever a more just one? His title is the most authentic, and most lawful: nothing less than the consent of all orders of people in the kingdom, given, first, by their representatives in the assembly of the states in the year one thousand



land six hundred and sixty, and afterwards confirmed by themselves. The kingdom, whose very capital had been attacked, was scarce escaped from the greatest dangers; and the nation convinced by experience, that a confined authority is sometimes insufficient to defend the state, offended besides at the insulting superiority which the nobility affected, comes at once to a resolution, in order to remedy those evils which it suffered, to repose its whole authority in the hands of its sovereign. This resignation of its power is made in the most solemn manner, and after mature deliberation. You see, Sir, how lawful the authority is of such kings. Here you find no princes who subdue by open arms, or who ruin by stealth and by secret practices, the liberty of their subjects; here existed no series of usurpations which, strengthening each other by degrees, bring on slavery at last; it is a power justly acquired, as pure in its source, as it has been since, and still remains to be, in its effects.'

The question is not, whether unlimited power was acquired by fraud, force, or consent; but whether the sovereign be really subject to the laws, and his authority restrained by the nature of the constitution? We would not dispute what degree of happiness the Danes enjoy under the mild and prudent government of Frederic V. our intention is only to question, whether the constitution, as it stands at present, would not be truly despotic in the hands of such a prince as the tenth Eric? Our author's concession, that the king enjoys a sovereign power, without controul, is sufficient to constitute a despotic government, as it depends entirely upon his will, whether he shall govern by sudden gusts of passion and caprice, or agreeable to those laws to which he is acknowledged superior.

What renders this panegyric on the Danish political constitution more extraordinary, is, that it comes from M. Roger, a gentleman nursed, as we are told, in the lap of freedom, a citizen of the purest form of republican government upon earth. One would imagine, that the subjects of the little republic of Geneva are incapable of relishing their felicity, and duly rating the value of the liberty they enjoy, when we see the most ingenious writers of that city professing principles so opposite to their practice:—one railing against society in direct terms\*, another condemning free constitutions, by implication, for such we may construe the praises bestowed by M. Roger on absolute monarchy. Perhaps policy may dictate this conduct, in order to prevent envy and malice from disturbing the peaceful happiness which they actually experience.

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\* M. Rousseau.

To satisfy the reader of the impossibility of regarding Denmark in any other light than a despotic government, let us present him with two or three articles of the fundamental law of the constitution.

‘The king shall acknowledge no superior in civil or ecclesiastical affairs, except God alone.—The king shall enjoy the supreme right of making, altering, or repealing laws, excepting only the royal law, which must always be regarded as fundamental and irrevocable; and he shall have the power of granting exemptions or dispensations.—The king shall name, at his own will and pleasure, to all dignities and employments of what nature or denomination soever, which he may also take away or restore.—The forces and fortresses of the kingdom are to be at the disposal of the king. He shall have full power of making peace and war, forming alliances, and levying taxes on his subjects; as no state can be defended without an army, which cannot be maintained but at the expence of the people.—The king shall have the supreme jurisdiction over all the ecclesiastics in his dominions. In him alone shall be invested the power of determining and regulating the rites and ceremonies of divine service; as well as of convoking councils and synods in matters of religion; in a word, he shall enjoy in his person all the rights of sovereignty to be exercised by him in virtue of his own authority.—The king however shall not be obliged to make any oath, or enter into any promise or covenant with his people, of any kind whatsoever; as, in quality of a free and unlimited monarch, his subjects can under no pretence impose upon him the necessity of an oath, or prescribe conditions to him, confining his authority.’

Divers other strokes of arbitrary power, strongly mark this ordonnance; but the articles we have quoted place it beyond the power of casuistry to explain away the despotism of the Danish sovereign.

Our author gives but an imperfect account of the ancient constitution of Denmark, the causes and æras of the different revolutions in the government, and the effects which the reformation in religion produced in the political state of Denmark. It was not before the reign of Christian III. that the nobility became so powerful, in consequence of the restraints laid on the clergy, and the confiscation of church-lands. Before this period the bishops and clergy fully balanced the authority of the sovereign and nobles. If we go back to a more remote period, before spiritual tyranny was established, we shall find that the legislative power was fairly divided between the sovereign, the nobles, the clergy, and commons, and that the latter, for a long series of years, maintained their full privileges,



leges. In progress of time the influence which the pontifical power gained over the minds of the superstitious and ignorant, enlarged the prerogatives of the church beyond the original design of the constitution; and when the reformation was afterwards brought about, the wings of spiritual pride and ambition were clipped closer than either law or reason authorized. Then the nobility took the lead, and they tyrannized in their turn over the king, clergy, and commons, during the reigns of Christian III. Frederic II. Christian IV. and part of the reign of the third Frederic; when the resentment of the clergy and commons towards the nobility, the gratitude of all ranks to the sovereign for the valour he exerted in defence of the capital, and the artful conduct of Frederic, conspired to render the government a truly absolute and hereditary monarchy. As a political writer, M. Roger ought to have run through the progression, and shewn by what stages the constitution was brought from its original establishment to its present form; but he contents himself with giving a relation of the great revolution in 1660, and comparing the present form of government with the tyrannical aristocracy that then subsisted, without observing that this was really an abuse of the constitution, and a violent usurpation, arising from certain circumstances favourable to the design of the nobility.

We have dwelt the longer upon this subject, because it employs great part of the treatise before us, and is indeed the leading principle of our author, who, in every other respect, is entertaining, accurate, explicit, and exceedingly intelligent. He has given the public an analysis of the Danish code, as promulgated by Christian V. which may be considered as a real curiosity, and the only satisfactory account of the civil constitution of Denmark that we know. The simplicity of the Danish jurisprudence has been admired by a variety of writers; but our author alone demonstrates its excellency in many particulars, by exhibiting a complete sketch of the civil and criminal laws, to which perhaps the greatest objection is, what we lately mentioned of the Frederician code, their dependence on the will of the sovereign, who is the fountain of justice, can abrogate, annul, extend, abridge, and explain the spirit of the laws at pleasure. Thus justice between one subject and another, may have its regular course under a tolerable prince; but when any competition happens between the subject and the sovereign, there, we apprehend, the effects of the unlimited power of the crown will appear in their native genuine colours.

The Danish code is divided into six books, the contents of which are clearly explained by M. Roger. The first treats of the manner of proceeding in the courts of law, whether in civil

or criminal cases. In the latter, no prosecutions are carried on in the king's name, it being left to society to punish the crimes committed against itself. The subsequent remark deserves attention.

‘ If the Danes had not formerly given laws to England, I should be more surprised than I now am, at the remarkable relation which subsists to this day between the laws of these two kingdoms. In cases of murder and in the settling of boundaries, the law enacts that an extraordinary court be held, composed of eight persons, called in the act, *Sandamaend*, or *men of truth*, who, like the jurymen of England, give their opinion upon oath, with regard to the fact submitted to their examination. This office, which is only held for the object then in debate, is transferable to, all those who compose the community. But this still is not the most striking resemblance between the Danish laws and those of the most free people that now exist. We have here a full, or, very near, a full equivalent of that famous law of *habeas corpus*, which the English very justly regard as one of the surest bulwarks of their liberty. The first article of the nineteenth chapter of the first book of the code of Denmark contains these words: “ No man can be put in prison unless he be detected in the very commission of a crime which is subject to capital or corporal punishment, or unless he hath confessed the fact before a magistrate, or be found guilty of it in a court of justice. And those who are accused, may, by giving security, come and go away freely from the tribunal, and enjoy all the liberty necessary for their defence.” This law, and the one which prohibits torture, are remarkable instances of the moderation of the legislator and of the government. This is taking all possible care of innocence. But can there be too many methods devised to secure it? And tho guilt will sometimes avail itself of that protection which was never intended to favor it, what room is there to be alarmed at such a momentary usurpation, especially in a government where the coercive power is of sufficient strength to provide against any future fatal relaxation?”

If we remember rightly, this essential branch of British liberty was deduced not from the Danes but the Saxons, though M. Roger seems to imagine we borrowed it from the former.

The second book of the code treats of the canon and ecclesiastic law, in which we cannot but observe a remarkable and very politic spirit of moderation; in consequence of which all members of the state, of whatever persuasion, are rendered useful to society, though particular privileges are annexed to the profession of the evangelic faith, and especially of the doctrines of Luther.



In the third book of the code are regulated the condition of the individuals composing society, and the privileges and prerogatives of the magistrates and governors of cities, towns, and other jurisdictions. Here it is observed, that Frederic IV. was the first who restored the peasants to natural liberty, by the famous edict of 1702, in which it was enacted, that no vassals should henceforward be bound to the glebe, as was customary in Denmark before that period. The institution in behalf of orphans, merits the highest encomiums; we cannot refrain laying it before our readers.

‘ In every town a kind of *censure* is exercised by men appointed by the magistrates among the principal citizens, in order to oversee the education of children, and the proper administration of the fortune of orphans. You must not suspect that this is mere form. They are expressly and positively commanded by law to take care of all such children as are neglected by their parents, and to breed them up to some useful profession. The expences of education are to be taken from the fortune of the parents, and when this is not sufficient, from the funds remaining in the houses of charity. We cannot avoid praising so wise an institution, and such excellent regulations, when we consider the numberless evils which are produced in a state by idleness, that corroding gangrene always so ready to spring up and enlarge, unless every infected spot be radically cut away. What deserves not less our encomiums, is the care which those censors are also obliged to take of the administration of the property of orphans. They are rendered accountable for every mismanagement, and this is the surest method to call their closest attention to this object. So careful the legislature is of orphans, that the magistrates are obliged to oversee the conduct and accounts of the censors in this respect. And for the greater protection of their persons and fortunes, from the moment they become in danger, it is enjoined to all those who happen to be in a family where a father dies, leaving children under age, to inform the magistrate immediately of such an event, under the penalty of a considerable fine; and the same is observed with equal exactness, every time any of the natural heirs is a minor, or is absent.’

In the fourth book of the code we meet with all the laws enacted for the benefit and regulation of commerce, and the marine, where there are many particulars that we cannot but admire, although the view given by our author be rather too concise to form a just estimate of the spirit of the maritime jurisprudence.

Nothing can exceed the simplicity, brevity, and clearness of the laws relative to contracts, settlements, successions, real and personal rights, in a word, to the acquisition, possession, and security

security of property, contained in the fifth book ; yet we question whether all the ingenious author's endeavours to refine this branch of the Danish code, from the imputation of being too vague and general, answer the intention.

As part of the first book of the code is employed to regulate criminal processes, so the sixth book is taken up with adjudging the punishments due to certain crimes, through the whole of which reigns a spirit of humanity and benevolence.

Having finished his review of the Danish code, M. Roger proceeds, in the ninth letter, to lay before the reader the admirable additions made by the present king, in favour of the administration of justice, by registering law-suits, regulating the conduct of lawyers, framing a military code, and adapting the laws to the present circumstances of the kingdom. In every particular Frederick has evinced himself the sage, the politic, the amiable, and benevolent monarch.

The tenth letter treats of the ancient and present political constitution, of which we have already given our sentiments.

The eleventh is employed in describing the manner in which taxes are imposed and levied ; the conduct of the finances ; the duties on imports and exports, &c.

In the twelfth letter we have an account of the different trading companies in Denmark ; of the bank, and other institutions for the benefit of navigation and commerce.

Letter the thirteenth contains a description of Iceland, an account of the establishment of a company in that island, with other particulars relative to the industry and commerce of this and other parts of the Danish dominions.

The fourteenth letter is taken up with an explicit relation of the progress of industry to the present reign, the improvements in manufactures made by Frederic V. and the new regulations and ordonnances of his majesty, for the encouragement and promoting of arts and commerce.

In the fifteenth, and last letter, of M. Roger, we are favoured with a satisfactory account of the military establishment in Denmark ; the foreign and national troops in pay ; the state of fortresses, barracks, and frontier places ; several military regulations, &c. And in the sixteenth letter, annexed by the editor, we meet with sensible reflections on the depopulation of Denmark and Norway, the cultivation of lands, the encouragement given to foreign artists, the establishment of colonies, the erecting of glass and Porcelain manufactories, the laying open the West India trade, the present state of the navy, the augmentation of the army, the countenance and probation given to learning, science, and genius, the mines in Denmark and Norway, with some other particulars that merit the perusal of the curious reader. In one word, we venture to recommend



mend this treatise on the present state of Denmark, as one of the most ingenious, sensible, and entertaining pieces, that has lately passed through our hands. Partiality to his subject is the only considerable objection to our author; and a few peculiarities of language are the chief blemishes in the performance of the editor. We shall quote only one instance—‘and these additional ideas, which *take* their source in the abuse that eastern princes make of their unbounded authority, must indeed be *revolting* to every mind, *where* education has not stifled the sentiments of nature.’

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ART. V. *A new Chronological Abridgment of the History of France, containing the Public Transactions of that Kingdom, from Clovis to Lewis XIV. their Wars, Battles, Sieges, &c. their Laws, Manners, Customs, &c. Written in French by M. Henault, President of the Court of Inquests and Requests in the Parliament of Paris; and translated into English, with additional Notes, relative chiefly to the History of England, by Mr. Nugent, from the fifth Edition, corrected and improved by the Author. 8vo. 2 vols. Pr. 10s. 6d. Nourse.*

THE number of impressions through which this ingenious work has passed in France, is almost sufficient testimony of its extraordinary merit; yet notwithstanding the first edition was printed as early as the year 1744, we are obliged to Mr. Nugent, if we mistake not, for the first translation into English. It is seldom that an entertaining performance of any reputation in the French language meets with the slights and neglects shewn in the present instance, arising probably from the modesty of M. Henault's title page, and the inutility of chronological abridgments of history in general, which contain scarce any thing besides the dates of particular transactions. On the contrary, our author teems with instructive facts and learned disquisitions, paying all due regard to the memory while he is enlarging and improving the understanding. His plan is so regularly digested, that scarce the date of the minutest transactions related by other historians escapes his notice; but then he dwells only upon subjects of importance; those which elucidate the fundamental maxims of the constitution, disclose the springs of changes and revolutions in the government, demonstrate the real origin of public law, the rise and progress of different great employments, and the institution of the several courts of judicature. A compendium of every reign from the beginning of the monarchy to the death of the fourteenth Lewis is first exhibited, then follow particular remarks upon certain periods, in which M. Henault freely exposes, for  
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the public benefit, those treasures of learning and good sense which he had been diligently hoarding up from his earliest youth: and in marginal columns are inserted the dates of the births, resignations, and deaths of ministers, magistrates, warriors, learned men, or of cotemporary princes, together with an accidental anecdote, or peculiarly striking feature of the character. Interspersed we find a variety of remarks, which the ingenious president acquaints us have been the result of private conferences with the learned, and of forty years application; a circumstance to which we the more readily grant our assent, as they bear all the marks of deep reflection, profound study, and accurate revision.

What the translator very justly observes, coincides so nearly with our own sentiments, that we cannot give the public a better idea of M. Henault's production, than by using the words of Mr. Nugent's preface: 'They will perceive, says he, that the inquiries of the historian have been directed by the magistrate and the statesman. They will be particularly struck with the remarks with which this history is embellished; to point them out would be superfluous, as they are diffused through the whole performance, and constitute its peculiar excellency. But those on the establishment of the French in Gaul, on minorities, on the origin of nobility, on the administration of justice, on the sale of public offices, on the alienation of crown lands, on duels, tournaments, and crusades, &c. are like stars of the first magnitude, that cannot escape even a vulgar observer. True it is, (continues the preface-writer) there are many hidden beauties in this excellent author, which require a nicer eye to *discover*. He frequently seems to sow the seed as it were of an entire treatise, and lets the reader enjoy the pleasure of unfolding it. There is scarce a sheet, or even a page, but contains some passage which deserves a particular commentary. In short, he is allowed to convey as much instruction in the compass of a few lines, as others in extensive dissertations.

'Hence it is obvious, that this is a work of a very different nature from other performances of the same denomination. I must further observe, that it contains several eclairsissements, which are not to be found even in the most copious histories. For instance, we no where meet with so clear an account of the famous treaty of Bretigny, in regard to which he greatly differs from M. Rapin. He is likewise singular in his opinion concerning Catherine de Medicis, whom all other historians suppose to have been regent of France; and he clearly shews, that this is the first instance of a minority without a regency, and of a minor king appointing his own ministers.

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‘But it is impossible to help admiring his well-drawn characters of several of the French kings, and other persons of eminence. That of the cardinal de Retz, for instance, is a master-piece in its kind, and would do honour to the most celebrated historian. With regard to the historical detail, it becomes more enlarged in proportion as the author approaches nearer to his own time. For the narrative of past transactions is always more interesting, and of greater use in life, when the examples it exhibits are adapted to our present customs and manners. Hence our author has been more diffuse in the reigns of Lewis XIII. and XIV. than in any other part of his history.’

This is not a panegyric on the author, merely to recommend the merit of a translation; it is founded upon fact, and consonant to the opinions of some of the best writers of the present age, as appears from passages which Mr. Nugent hath extracted from the memoirs of the House of Brandenburg, written by his Prussian majesty, Mr. Macquer’s chronological abridgment of the Roman history, and M. de Voltaire’s Age of Lewis XIV. We shall endeavour to support this judgment by examples, which may, at the same time, serve to instruct the mind of the reader, convey an idea of the author’s manner, and enable him to decide upon the accuracy and elegance of the translation.

Speaking of the purgation by fire of Judith, wife to Lewis I. we have the following sensible account of that barbarous institution: ‘It is proper, says the historian, to mention a word or two in regard to these ordeals, which appear so absurd to us at present, and shew the weakness of the human understanding. This was the method our forefathers contrived to ascertain the truth of facts. The person accused had several ways to clear himself; the easiest was his oath: indeed, if the judge paid no regard to that, he gave orders for combat; the vanquished person was judged guilty, and underwent the punishment due to the crime, of which he had been accused, or been the accuser. But what is more extraordinary, when the parties did not chuse to defend their cause themselves, there were professed bravoës, called champions, into whose hands they committed their fate. Another trial was that of hot iron; the iron was blessed, and carefully preserved in some religious houses; for all of them were not honoured with this privilege. There was likewise the trial of boiling and cold water; but this was only for the common people. So far in regard to criminal cases. But who could imagine, that in civil matters, and such as related to the police, they should have recourse to this manner of decision? In Germany, if they want to know whether the representation ought to take place in a direct line,

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opinions are divided, and the point must be determined by combat. In Spain, if the question is, which of the two deserves the preference, the Roman or the Mosarabic office, it is decreed, that a combat shall end the dispute. This decision appeared extravagant, and with good reason; but the other method was equally ridiculous; namely, their decreeing that the two liturgies should be thrown into the fire, and that which stood the violence of the flames, should have the preference.

Among the particular remarks annexed to the history of the second race of the French monarchs, we meet with the subsequent judicious reflections on the barbarous customs of licensed duels, which prevailed at that time. 'The barbarous custom, says M. Henault, of doing justice to one's self by force of arms, and of associating the whole family in pursuit of revenge, had passed from Germany into Gaul, where it maintained its ground upwards of six hundred years. The French, intirely bred to the profession of arms, and jealous of their liberty, could not resolve to break themselves of a custom, which they erroneously considered as the privilege of nobility, and the characteristic of independance. It is observable, that if any one of the family thought the pursuit and revenge of the injury too dangerous, in such case, by the Salic law, he was at liberty to desist publickly from that private war; but at the same time this very law, title 63, deprived him of the right of succession, as one that was become a stranger to his own family, and in punishment for his pusillanimity. A preposterous and barbarous law, which encouraged, or rather was derived from the ferocity of the nation. What streams of blood have flowed from this unhappy prejudice, of which neither the Greeks nor Romans had any idea! Yet these combats afterwards required the expresse leave of the prince; so that it was high treason to appoint place and time for fighting, to challenge or send challenges and defiances, without the sanction and authority of the sovereign: whereas, when there was gage or pledge adjudged by the king, according to their manner of phrasing it in those days, that is, when the king looked upon the provocation or offence sufficient to merit a duel, it became lawful, and was frequently honoured by the king's presence; nay, the very bishop themselves sometimes assisted at this spectacle, as in the case between the dukes of Lancaster and Brunswic. It has been since pretended, that this approbation of the prince was so far from rendering duels more frequent, that on the contrary they multiplied greatly after the expresse prohibition against them by Henry II. And the reason given is, that as every man then began to judge of the offence according to his own fancy or prejudice, it was looked upon as a dishonour to hesitate a moment about fighting upon the least pretence. By the same principle



principle they maintain, that those combats in which they fought it out, that is, where one of the combatants was necessarily to perish, were an infallible way to render them less frequent. This is what the marshal de Brissac did in Piedmont: seeing to what excess the madness of duels was carried, he resolved to tolerate them, but with such circumstances of horror, as soon extinguished this brutal desire: he ordered that the combatants should decide their quarrel upon a certain bridge, inclosed within four pikes, and that the person overcome should be thrown into the river, and the conqueror by no means permitted to grant him his life. A remedy most cruel, and worse than the disease! Our kings have from that time directed their attention to suppress so barbarous a custom; but the laws upon this subject were multiplied to no purpose, since the reign of Henry II. for want of abilities to put them in execution. How great our obligations to the prince (Lewis XIV.) who utterly abolished a practice, which his predecessors with so many edicts had attacked in vain!

Among the learned men in the age of the third Philip is reckoned that wrangling metaphysician St. Thomas Agumas, of whom our author relates the following smart repartee, 'He happened to enter the pope's apartment just when they were reckoning of money; the pope said to him, "You see the time is over when the church used these words, *I have neither gold nor silver*;" to which the angelical doctor made answer, "It is true, holy father, neither can she any longer say to the paralytic, *get up and walk*."

M. Henault records this anecdote of the celebrated Luther, 'Two days before he died he wrote the following remarkable words in his own hand: 1st. Nobody can understand Virgil's *Bucolics*, unless he has been a shepherd five years. 2d. No man is capable of understanding the *Georgics* thoroughly, except he has followed the business of a husbandman the space of five years. 3d. There is no possibility of understanding Cicero's epistles, I say and maintain it, unless he has been in the administration of some republic for twenty years. (The abbé Mongault has proved the contrary.) 4. Let no man therefore imagine he has acquired a sufficient relish for the reading of the Holy Scriptures, so as to think he understands them, except he has governed the church a hundred years, in conjunction with such prophets as Élias, Elijah, St. John Baptist, Christ, and his apostles.'

The reflection which our author makes, speaking of the famous chancellor l'Hopital, in the reign of Charles IX. deserves to be quoted; 'All societies have laws; but, though these laws appear to be invariable, it is, however, true, that they partake of the inconstancy of man, and that they have been changed

changed in proportion to the alterations which have happened in manners and customs. It is certain, that those who composed the *Salic law*, did not foresee what has been added to it in the capitularies, because that law was for the guide of men whose sole employment was war; on the other hand, the capitularies related to men formed into a more regular society, and to citizens assembled together, whose passions shewed themselves under a different shape. The introduction of fiefs produced a much greater change: France, in the time of Charles the Simple, had not the least resemblance to the same country in the time of Charlemagne; and new evils required new remedies: for the laws are only remedies, and men of sense have no great need of them. The character of the French made it necessary for their happiness, that they should be governed by a single person; it was therefore proper to bring them back insensibly to those happy times, in which they had but one master; and not to suffer them to destroy themselves by a love of independance, the consequences of which they could not foresee: had the private wars lasted one century longer, there would have been an end of the French monarchy. It was requisite then to form laws on that fantastic kind of possession, which the prudence of our kings endeavoured to regulate, till it gave them no manner of umbrage: from thence arose that uninterrupted train of wise precautions, transmitted, as a kind of miracle, from reign to reign; by which our kings, without suffering the secret to be disclosed, at length recovered the authority so necessary to the happiness of the people: the enfranchising of villains, the establishing of corporations, royal cases, ennoblements, &c. were all so many mortal blows given to the licentiousness and rebellion authorized by the feudal laws.'

And afterwards, when he comes to speak of the fatal consequences of the civil wars, he adds, 'Had the *grandeess* and the people abandoned themselves to their fanaticism, France would soon have fallen, if not into her ancient barbarism, from which luxury and the love of pleasure would perhaps have defended her for some time; at least into anarchy, the consequence of a contempt of the laws, and an ignorance of literature. Who would not then have believed every thing lost? But the chancellor de l'Hopital watched over the safety of his country: that great man, in the midst of civil commotions, made the laws be heard, which are commonly silent in those tempestuous times: it never once entered into his thoughts to doubt of their power; he did honour to reason and justice, in thinking them stronger than even the force of arms; and that their venerable majesty had inalienable rights over the heart of man, when properly enforced. Hence arose those laws, whose noble simplicity rivals that of the laws of Rome; those edicts, which  
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from a wise foresight, comprehend the future as well as the present time, and are since become a fruitful source, in which has been found the decision of cases that were not even foreseen; those ordinances, where strength and wisdom, combined, make us forget the weakness of the reign in which they were published: immortal works of a magistrate above all praise, who knew the duties, power, and high dignity of his employment, yet could resign it as soon as he perceived that the court resolved to limit the functions of his office; and by a comparison with whom all those are condemned, who have dared to sit on the same tribunal, without having either his courage or his abilities.' A noble tribute to the memory of this great lawyer and legislator.

The character of Henry IV. justly surnamed *the Great*, is animated, concise, and nervous. 'France never had a better, nor a greater king than Henry. He was his own general and minister: in him were united great frankness, and profound policy; sublimity of sentiments, and a most engaging simplicity of manners; the bravery of a soldier, and an inexhaustible fund of humanity. And what forms the characteristic of great men, he was obliged to surmount many obstacles, to expose himself to danger, and especially to encounter with adversaries worthy of himself. In short, to make use of the expression of one of our greatest poets, *he was the conqueror and the father of his subjects.*'

The encomium of cardinal Richelieu is summed up with the following anecdote, of the czar Peter the Great: 'When that prince visited Paris he was conducted to the Sorbonne, where they shewed him the famous mausoleum of this minister: he asked whose statue it was, and they told him cardinal Richelieu's: the view of this grand object threw him into an enthusiastic rapture, which he always felt on the like occasion, so that he immediately ran to embrace the statue, saying, Oh! that thou wert but still living; I would give thee one half of my empire to govern the other.'

M. Henault introduces his compliment to the reigning French monarch a little abruptly and awkwardly. Observing that the reason for giving Lewis XIII. the surname of Just, is not well ascertained, nor the time when Henry IV. had the surname of Great; he adds, 'But posterity will not be under the same uncertainty, with respect to the surname of Beloved, bestowed on Lewis XV. This prince marching with the utmost expedition, in 1745, from one extremity of his kingdom to the other, and discontinuing his conquests in Flanders, to fly to the assistance of Alsace, was stopt at Metz by a fit of a violent illness, which endangered his life. The news threw the whole city of Paris into as great a consternation, as if it had been taken by storm; the churches resounded with vows for his recovery, and with

heart-felt groans; the prayers of the clergy and the people were every moment interrupted with their sobbings; and from so dear, so tender an affection, was derived the surname of Beloved, a title superior to any other which this great prince has merited.

With pleasure we could bestow more space in quoting from this ingenious performance, but the limits of our paper remind us, that we owe the same duty to other writers; and we have extracted enough to excite the curiosity of the English reader, who may not possibly be yet acquainted with the labours of the learned president Henault. The translator has added some useful critical and explanatory notes.

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ART. VI. *A Treatise on the Art of Dancing.* By Giovanni-Andrea Gallini, *Director of the Dances at the Royal Theatre in the Haymarket.* 8vo. Pr. 5s. Doddsley.

THIS ingenious Italian artist has fully demonstrated the futility of the general opinion, that all the faculties of a dancing-master reside in his heels, the head being of little other use than giving grace and beauty to the figure. He has displayed such a fund of taste and erudition, as must agreeably surprise the reader, who probably expected nothing more than a dry didactic treatise upon the art of dancing. For our parts, we are equally astonished at his deep researches into the most remote antiquity, his acquaintance with the best classic writers, and the exquisite judgment he has shewn in the fine arts, especially painting and poetry, to which dancing is more nearly allied than might at first be imagined. The praises bestowed on this art by signor Gallini are not exaggerated. It may be represented as one of the principal graces, and successfully employed in adorning and rendering virtue amiable. Considered as a genteel exercise, it strengthens the body: as a liberal accomplishment, it visibly diffuses a graceful agility over the whole human frame: in the light of a private or public entertainment, it is not only a general instinct of nature, expressive of health and festivity, but it is susceptible, says our author, of the most elegant collateral embellishments of taste, from poetry, painting, music, and machinery. With respect to the more amiable sex in particular, we may add, that beauty never blazes forth so powerfully as in the different attitudes and expression of dancing. The elegance of sentiment, vivacity of genius, and softness of manners, distinguish every motion; and female influence is never more forcibly exerted, than in the mazy flowing and elevated simplicity of a minuet. The soul must feel before the body can execute; and we therefore think it impossible, that a little mind can ever attain to that dignity



of air, and sublimity of gesture, which characterize this peculiar mode of dancing.

Our author begins his treatise with rescuing dancing from the contempt in which it is held as an art (being solely confined to the subordinate view of a mere innocent diversion) by shewing us the esteem in which it was held by the Greeks and Romans, explaining the different kinds of dances in use among those polished nations, the honours decreed to excellency in this art, and the general practice of it among all degrees and ages. Here the reader is entertained with great variety of learned and sensible remarks, which must necessarily impress a favourable idea of our elegant artist and his profession.

The general observations on dancing contained in the next section evince, that signor Gallini has accurately studied nature, and improved a fine taste for the three sister arts. He regards dancing as one of the imitative arts, acknowledging the same principle with poetry, painting, and music, and linked to them by the strongest affinity.

‘In dancing, the attitudes, gestures, and motions, derive also their principle from nature, whether they characterise joy, rage, or affection, in the bodily expression respectively appropriated to the different affections of the soul. A consideration this, which clearly proves the mistake of those who imagine the art of dancing solely confined to the legs, or even arms; whereas the expression of it should be pantomimically diffused through the whole body; the face especially included.’

Speaking of the difficulty of attaining perfection in dancing, as an imitative art, signior Gallini observes, ‘that the painter, in his draught, can only present one single unvaried attitude in each personage; but it is the duty of the dancer, to give, in his own person, a succession of attitudes, all like those of the painter, taken from nature.

‘Thus a painter who should paint Orestes agitated by the furies, can only give him one single expression of his countenance and posture: but a dancer, charged with the representation of that character, can, seconded by a well-adapted music, execute a succession of motions and attitudes, that will more strongly, and surely with more liveliness, convey the idea of that character, with all its transports of fury and disorder.’

To the same purpose, he remarks a few pages farther, that the painter draws, or ought to draw his copy, the actor his action, and the statuary his model, all from the truth of nature. ‘They are all respectively professors of imitative arts; and the dancer may well presume to take rank among them, since the imitation of nature is not less his duty than theirs; with this difference, that they have some advantages of which the dancer is destitute. The painter has time to settle and correct

his attitudes, but the dancer must be exactly bound to the time of the music. The actor has the assistance of speech, and the statuary has all the time requisite to model his work. The dancer's effect is not only that of a moment, but he must every moment represent a succession of motions and attitudes, adapted to his character, whether his subject be heroic or pastoral, or in whatever kind of dancing he exhibits himself. He is by the expressiveness of his dumb show to supplement the want of speech, and that with clearness; that whatever he aims at representing may be instantaneously apprehended by the spectator, who must not be perplexed with hammering out to himself the meaning of one step, while the dancer shall have already begun another.'

Thus we acquire an equally just and uncommon idea of dancing, as an art expressive of sentiments and passions.

Our author makes four divisions of the characters of dancing, namely, the serious, the half serious, or serio-comic, the comic, and the grotesque; the principal of which is the serious, whose grand pathetic it is extremely difficult to acquire, as it requires a combination of genius, education, and practice. Amidst some reflections on the composition of dances, we meet with the following very pretty remark, which we quote as applicable to some of the other arts, and demonstrative of signor Gallini's genius.

'Even contrasting characters (says he) which are so seldom attempted on the stage, in theatrical dances, might not have a bad effect; whereas most of the figures in them are symmetrically coupled. Of the first I once saw in Germany a striking instance; an instance that served to confirm that affinity between the arts which renders them so serviceable to one another.

'Passing through the electorate of Cologne, I observed a number of persons of all ages, assembled on a convenient spot, and disposed, in couples, in order for dancing; but so oddly paired, that the most ugly old man, had for his partner the most beautiful and youngest girl in the company, while, on the contrary, the most decrepid, deformed old woman, was led by the most handsome and vigorous youth. Inquiring the reason of so strange a groupe of figures, I was told that it was the humour of an eminent painter, who was preparing a picture for the gallery at Dusseldorp, the subject of which was to be this contrast; and that, in order to take his draught from nature, he had given a treat to this rustic company, in the design of exhibiting at one view, the floridness of youth contrasted to the weakness and infirmities of old age, in a moral light, of exposing the impropriety of those matches, in which the objection of a disparity of years should not be duly respected.'

In



In the next section on the essential qualities of a dancer, and the character of the minuet and l'ouvre, we meet with a number of curious observations, and hints of taste in the polite arts, which could be introduced with propriety into the subject, only by a writer of genius. The general sketch given in the four subsequent sections of the dances, customary in the different parts of Europe, Asia, Africa, and America, is not only exceedingly entertaining, but truly intelligent, as it proves the author's acquaintance with the world, and the writings of travellers. But the subject upon which signor Gallini has exhausted all the powers of his genius is the pantomime, or that species of corporeal elocution, by which all the passions are strongly expressed in dumb shew. He acknowledges to have borrowed much of the learned M. Cahusac; but there appears enough of his own to render this section original, learned, and instructive. If we are not mistaken, however, he takes advantage of the affinity between *acting* and *dancing*, to compound the two arts, and to ascribe to the latter some of the extraordinary effects which are due only to the former; thus reflecting borrowed, or rather usurped honour upon his own profession. The pantomime unites the excellencies of both, and even avails itself of the aid of the drama and painting; we are not therefore to attribute with our author, the prodigious efficacy of pantomime upon the mind to dancing solely; for it was certainly not by any of those motions properly belonging to this art, that the Pythagorean philosopher, Memphir, expressed in dumb shew all the excellency of his master's doctrines, with more elegance, energy, and perspicuity, than could have been done by the most ingenious professor of philosophy. This story of Athenæus, *credat Judæus appella*; however, we intirely agree with signor Gallini, that the powers of this gestual language, pantomime, are infinitely greater than can be conceived from what we see exhibited under that name upon our modern theatres.

We shall close the article with observing, that if the reader is disappointed in the expectation of finding precepts for attaining this elegant art, he will be more than recompensed in meeting, where he could not hope for it, with an extremely pretty critical treatise upon taste, action, and the just representation of sentiment and passion.

ART. VII. *Anecdotes of Painting in England ; with some Account of the principal Artists ; and incidental Notes on other Arts ; collected by the late Mr. George Vertue ; and now digested and published from his original MSS. by Mr. Horace Walpole. 2 Vols. 4to. Pr. 1l. 10s. Bathoe. [Concluded.]*

MR. Walpole begins his second volume with an account of the arts, as they stood in England during the reign of the first James ; and he fails not to seize this opportunity of displaying his contempt for the character of that monarch. Without all doubt, James was as void of taste as of magnanimity ; but he had not less taste, nor was he a greater pedant than his predecessor queen Elizabeth ; nor was it more absurd to hunt in trunk hose in his reign, than it was to visit with sword and buckler in hers. She had more spirit ; and he had more liberality. In point of taste they were Goths alike : yet James patronized Vansomer of Antwerp, and Cornelius Jansen of Amsterdam, two portrait painters of merit, who have left many monuments of art in England, some at Windsor, and some at Hampton-Court. The heads of these artists are here engraved by Chambers. Vansomer was succeeded as king's painter, by Daniel Mytens from the Hague, who is supposed to have studied the works of Rubens before he arrived in England, for he resembled him in his warmth of colouring. Among others of his portraits at St. James's, is that of Jeffery Hudson the dwarf, concerning whom Mr. Walpole favours us with the following curious digression :

‘ He was born at Oakham in Rutlandshire in 1619, and about the age of seven or eight, being then but eighteen inches high, was retained in the service of the duke of Buckingham, who resided at Burleigh on the Hill. Soon after the marriage of Charles I. the king and queen being entertained at Burleigh, little Jeffery was served up to table in a cold pye, and presented by the duchess to the queen, who kept him as her dwarf. From seven years of age till thirty he never grew taller ; but after thirty he shot up to three feet nine inches, and there fixed. Jeffery became a considerable part of the entertainment of the court. Sir William Davenant wrote a poem called Jeffreidos, on a battle between him and a turkey-cock ; and in 1638 was published a very small book, called The New-year's Gift, presented at court from the lady Parvula to the lord Minimus (commonly called Little Jeffery) her majesty's servant, &c. written by Microphilus, with a little print of Jeffery prefixed. Before this period Jeffery was employed on a negotiation of great importance : he was sent to France to fetch a midwife for the queen,



queen, and on his return with this gentlewoman, and her majesty's dancing-master, and many rich presents to the queen from her mother Mary de Medici, he was taken by the Dunkirkers. Jeffery, thus made of consequence, grew to think himself really so. He had born with little temper the teasing of the courtiers and domestics, and had many squabbles with the king's gigantic porter; at last being provoked by Mr. Crofts, a young gentleman of family, a challenge ensued, and Mr. Crofts coming to the rendezvous armed only with a squirt, the little creature was so enraged that a real duel ensued, and the appointment being on horseback with pistols, to put them more on a level, Jeffery with the first fire shot his antagonist dead. This happened in France whither he had attended his mistress in the troubles. He was again taken prisoner, by a Turkish rover, and sold into Barbary. He probably did not long remain in slavery; for at the beginning of the civil war he was made a captain in the royal army, and in 1644 attended the queen to France, where he remained till the restoration. At last upon suspicion of his being privy to the popish plot, he was taken up in 1682, and confined in the Gate-house, Westminster, where he ended his life in the sixty-third year of his age.

The head of Mytens by Vandyck, is here engraved by Bannerman.

Robert Peake, a painter, was knighted by Charles I. and entering into his service in the civil war, attained the rank of a lieutenant-colonel.

The reign of James was adorned by Peter, the eldest son of Isaac Oliver, who equalled, and in some pieces is thought to have excelled his father in miniature. Several of his pieces are still extant; and here we have an exceeding good head of them, engraved by Chambrs, from one of his own painting.

The greater part of the collection of king Charles being dispersed in the troubles, among which were several of the Olivers, Charles II. who remembered, and was desirous of recovering them, made many inquiries about them after the restoration. At last he was told by one Rogers of Isleworth, that both the father and son were dead, but that the son's widow was living at Isleworth, and had many of their works. The king went very privately and unknown with Rogers to see them; the widow showed several finished and unfinished, with many of which the king being pleased, asked if she would sell them. She replied, she had a mind the king should see them first, and if he did not purchase them, she should think of disposing of them. The king discovered himself, on which she produced some more pictures which she seldom showed. The king desired her to set a price; she said she did not care to make a price with his majesty, she would leave it to him; but promised to look over her

husband's books, and let his majesty know what prices his father the late king had paid. The king took away what he liked, and sent Rogers to Mrs. Oliver with the option of 1000 l. or an annuity of 300 l. for life. She chose the latter. Some years afterwards it happened that the king's mistresses having begged all or most of these pictures, Mrs. Oliver, who was probably a prude, and apt to express herself like a prude, said, on hearing it, that if she had thought the king would have given them to such whores, and strumpets and bastards, he never should have had them. This reached the court, the poor woman's salary was stopped, and she never received it afterwards. The rest of the limnings which the king had not taken, fell into the hands of Mrs. Russel's father.

Mr. Walpole, in this place, takes an opportunity to shew, that the art of painting on glass has never been lost, but is at this very time exercised in Flanders. That James was an encourager of the arts appears from his having given out of his own pocket two thousand pounds to Sir Francis Crane, towards erecting a manufacture of tapestry at Mortlack in Surrey.

We cannot pretend to particularize some other English artists of inferior note, who flourished in England about this period; but shall proceed to our author's account of those who distinguished and dignified the reign of the first Charles. Mr. Walpole, though no friend to the political character of this unfortunate prince, is candid enough to open the subject with an encomium on his accomplishments, extracted from Lilly and Perenchief. Without question, the accession of Charles was the first æra of real taste in England: yet his brother prince Henry had begun the famous collection which Charles afterwards completed. He sent commissions to France and Italy, to purchase whatever was valuable and to be sold in those countries. His taste was no sooner known than many pieces were brought over for sale. A great number was given him in presents by the nobility and foreign ministers. He paid above twenty thousand pounds for the cabinet of the duke of Mantua, then counted the most valuable in Europe.

One of the first artists whom we find under the protection of Charles, is Abraham Vanderdort, a native of Holland, who had been in the service of the emperor Rodolphus. He brought away with him the bust of a woman, modelled in wax as large as life, which he had begun for that emperor; and prince Henry admired it so much, that though Rodolphus wrote several times for it, the prince refused to part either with the work or the workman. At the death of Henry, Vanderdort was taken into the service of Charles, who made him keeper of the cabinet, and pattern-maker for his majesty's coins. He carried his favour to this artist so far, as to sign a letter to Lou-



ysa Cole, the reliet of James Cole, recommending Vanderdort to her in the way of marriage. Poor Abraham stood so much in awe of his royal master, that having mislaid a miniature, by Gibson, which the king had committed to his particular care, he hanged himself in despair; and after his death the picture was found, and restored by his executors.

We are obliged, for the sake of brevity, to pass over a great number of entertaining anecdotes, relating to the history of the times, as well as to the progress of the liberal arts. We must take notice, however, that here are two good heads of Vanderdort, and Sir Balthazer Gerbier, engraved by Chambers, from pictures by Dobson and Vandyck. Gerbier was a native of Antwerp, a painter, an architect, and politician, employed by the king in all these different characters. Charles invited Albano into England, by a letter written with his own hand; and his favourite the duke of Buckingham made the same attempt upon Carlo Maratti. The celebrated Bernini made a bust of Charles from a picture by Vandyck; at sight of which Bernini is said to have prognosticated some great misfortune to the king. The most capital purchase made by this prince was that of the cartoons of Raphael, now at Hampton-Court. They had remained in Flanders from the time that pope Leo X. sent them thither to be copied in tapestry. The money for the tapestry was never paid; Rubens informed the king of this circumstance, and it was by his advice the cartoons were purchased.

Charles instituted an academy, which he called *Musæum Minervæ*; but this, and all his other attempts in favour of science, were rendered abortive by the troubles which ensued. His enemies declared war against the arts, because he had patronized them. The parliament began to sell the pictures at York-house so early as the year 1645: they voted that all such pictures and statues as are without any superstition, should be forthwith sold, for the benefit of Ireland and the North: that all such pictures as have the representation of the second person in the Trinity upon them, should be forthwith burnt; and this was also the fate of those who represented the Virgin Mary. Whether was this political barbarity exercised with a view to please a fanatic mob, or the effect of ignorance and superstition in themselves? One Bleeze was hired at the rate of half a crown per day, to break the painted glass windows of the church of Croydon. The following note is remarkable.

“ I cannot help inserting a short remark here, though foreign to the purpose. The very day after the execution of the king, was passed this vote, “ Ordered, That the lord Grey be desired, out of Haberdasher’s-hall, to dispose of one hundred pounds for the service of the commonwealth, *as he shall think fit*: and that

that the committee at Haberdasher's-hall be required forthwith to pay the same to the said lord Grey for that purpose." This order is so covertly worded, without any particular application, at the same time that the sum is so small for any public service, that joined to the circumstance of time and the known zeal of the pay-master, I cannot doubt but this was intended for the reward of the executioner.'

The house proceeded to vote, that the personal estate of the late king, queen, and prince, should be inventoried, appraised, and sold. 'With regard to the jewels, the parliament immediately after the king's death ordered the crown and sceptres, &c. to be locked up. The queen had already sold several jewels abroad to raise money and buy arms. Some had been sold in foreign countries early in the king's reign, particularly what was called the inestimable collar of rubies; it had belonged to Henry VIII. and appears on his pictures and on a medal of him in Evelyn. His George, diamond, and seals, which Charles at his execution destined to his successor, the parliament voted should not be so delivered. A pearl which he always wore in his ear, as may be seen in his portrait on horseback by Vandyck, was taken out after his death, and is in the collection of the duchess of Portland, attested by the hand-writing of his daughter the princess of Orange, and was given to the earl of Portland by king William.

'A catalogue of the pictures, statues, goods, tapestries, and jewels, with the several prices at which they were valued and sold, was discovered some years ago in Moorfields, and fell into the hands of the late Sir John Stanley, who permitted Mr. Vicechamberlain Cook, Mr. Fairfax, and Mr. Kent, to take copies, from one of which Vertue obtained a transcript. The particulars are too numerous to insert here. The total of the contracts (I suppose for the pictures) amounted to 118080 l. 20 s. 2 d. Thirty-one pages at the beginning relating to the plate and jewels were wanting, and other pages here and there were missing. Large quantities were undoubtedly secreted and embezzled, and part remained unseized by the accession of Cromwell, who lived both at Whitehall and Hampton-Court. All other furniture from all the king's palaces was brought up and exposed to sale; there are specified particularly Denmark or Somerset-house, Greenwich, Whitehall, Nonsuch, Oatlands, Windsor, Wimbleton-house, St. James's, Hampton-Court, Richmond, Theobalds, Ludlow, Carisbrook, and Kenelworth castles; Bewdley-house, Holdenby-house, Royston, Newmarket, and Woodstock manor-house. One may easily imagine that such a collection of pictures, with the remains of jewels and plate, and the furniture of nineteen palaces, ought

to



to have amounted to a far greater sum than an hundred and eighteen thousand pounds.'

Our author closes this chapter with an account of the celebrated Thomas Howard, earl of Arundel, the first who professedly began to collect in this country, and led the way to prince Henry, king Charles, and the duke of Buckingham.

The next chapter turns on the famous Sir Peter Paul Rubens, whom king Charles knighted. The history of him and his works is too well known to need recapitulation, nor is it necessary to particularize the life of his great scholar Sir Antony Vandyck, who was indulged with the same honour, nominated king's painter, with an annuity, by grant, of two hundred pounds for life, and married Maria Ruthven, daughter of the unfortunate earl Gowry, who was the king's kinswoman. Mr. Walpole has given us a curious list of his pictures, which are still in England; and we must not forget that he has also inserted a good head of Rubens, engraved by Chambars. We have, moreover, prints of John Van Belcamp, Henry Steenwyck, Cornelius Polenburgh, William Dobson, Gerard Honthorst, Horatio Gentileschi, Nicholas Lanier, Francis Wouters, Adrian Hanneman, Francesco Cleyn, Edward Pierce, sen. and jun. Le Soeur, Inigo Jones, major-general Lambert, and Robert Walker. Of these and other artists who flourished in England in the reign, and generally under the protection of Charles, here are many entertaining particulars. Dobson was called the English Tintoret. Vandyck passing by, was struck by one of his portraits exposed to sale in a window; enquiring for the painter he found him at work in a garret, and recommended him to the king, who, after Vandyck's death, appointed him serjeant-painter, and groom of the privy-chamber. His pictures are thought the best imitation of Vandyck. Gerard Honthorst was the favourite painter of the queen of Bohemia, sister to king Charles, who invited him to England, where he drew a variety of pictures, still extant. Horatio Gentileschi was a native of Pisa, who likewise came over on the same invitation, and was employed in painting ceilings at Greenwich, and other palaces. His daughter Artemisia was not inferior to her father in history, and excelled him in portraits. Nicholas Lanier, an Italian, was at once painter, engraver, decypherer, and musician. Francis Wouters, bred in the school of Rubens, practised chiefly in landscape; to which he added small naked figures of nymphs, cupids, &c.

Adrian Hanneman, born at the Hague, practised both history and portraits. He remained sixteen years in England, and drew a great number of pictures, still to be seen in different parts of the kingdom: then returning to his own country, he became the favourite painter of Mary princess of Orange.

Among

Among these artists, Mr. Walpole has mentioned Samuel Butler, the author of *Hudibras*, who it seems practised music and painting for his amusement: this was likewise the case with major-general Lambert, one of Cromwell's principal officers. Francis Cleyn was a Dane, who improved himself in Italy, and became famous for grotesque painting. He had a pension of one hundred pounds from the king, and was stiled, *Il famosissimo pittore Francesco Cleyn, miracolo del Secolo, e molto stimato del re Carlo della Gran Britannia*. There is still extant a beautiful chamber, adorned by him at Holland-house, with a ceiling in grotesque, and small compartments on the chimnies not unworthy of Parmegrano. Edward Pierce, sen. was a painter, and his son a statuary. This last made the statues of Sir Thomas Gresham, and Edward III. at the Royal Exchange, and of Sir William Walworth, at Fishmonger's-hall. Hubert le Sœur was a Frenchman, and disciple of John of Boulogne: he finished divers works in England, but they are now lost except two, viz. the statue in brass of William earl of Pembroke, in the picture-gallery at Oxford; and the equestrian figure of king Charles at Charing Cross.

'This piece was cast in 1633, in a spot of ground near the church of Covent-Garden, and not being erected before the commencement of the civil war, it was sold by the parliament to John Rivet, a brazier, living at the Dial near Holbourn-Conduit, with strict orders to break it in pieces. But the man produced some fragments of old brass, and concealed the statue and horse under ground till the restoration. They had been made at the expence of the family of Howard-Arundel, who have still receipts to show by whom and for whom they were cast. They were set up in their present situation at the expence of the crown, about 1678, by an order from the earl of Danby, afterwards duke of Leeds. The pedestal was made by Mr. Grinlin Gibbons.'

The last, and perhaps the greatest artist, mentioned by Mr. Walpole, as having flourished in his reign, is Inigo Jones, a native of England, whose head is here engraved by Bannerman. This excellent architect was the son of a cloth-worker, and bound apprentice to a joiner. He was sent to Italy for improvement, at the expence of the earl of Arundel. There he studied architecture, and acquired such reputation at Venice, that Christian IV. invited him to Denmark, and appointed him his architect. He was found at Copenhagen by king James, whose consort Anne carried him along with her to Scotland. He made another journey to Italy, and at his return was made surveyor-general of the works. It was in this reign that he began and finished the Banqueting-house: this was a part of a great design for a royal palace at Whitehall, a print of which

hath



hath been published. Our author censures this design very freely, and concludes with this observation: 'The whole fabric, however, was so glorious an idea, that one forgets for a moment, in the regret for its not being executed, the confirmation of our liberties, obtained by a melancholy scene that passed before the windows of that very banquetting-house; alluding to the execution of king Charles. Setting aside the merit of this execution in other respects, we would ask this gentleman, whether he thinks the liberties of the nation were confirmed by a blow that transferred absolute power to one man, who ruled with the most despotic authority at the head of a standing army, by means of which he trampled on the constitution of his country, destroyed its very essence and form, and involved the three kingdoms in anarchy and uproar?

Inigo Jones met with extraordinary favour and encouragement from king Charles. Philip earl of Pembroke, with whom the artist seems to have been at variance, affirms, that he had sixteen thousand pounds a year for keeping the king's houses in repair; but this is probably the exaggeration of resentment. Among the works of Jones our author enumerates the front of the house at Wilton, and a grotto at the end of the water; Pishiobury in Hertfordshire; a grotto-chamber at Woburn; a summer-house at lord Barrington's; Surgeon's-Hall in London; the church and arcade of Covent-Garden, which Mr. Walpole ventures to disapprove, in contradiction to the general run of critics. With respect to the church, we are glad to find a gentleman of taste giving sanction to our own opinion, which we durst not have promulgated without such authority. Ambresbury in Wiltshire was designed by Inigo, but executed by his scholar Webb. His was also the design of Gunnersbury near Brentford; of Lindsey-House in Lincoln's-Inn-Fields; of Colehill in Berkshire, and Cobham-Hall in Kent. He built Shaftesbury-House, now the Lying-in-Hospital, on the east-side of Aldersgate-street, and the Grange in Hampshire, the seat of the lord-chancellor Henley. He drew a plan for a palace at Newmarket: he designed the queen's house at Greenwich, and Webb is said to have taken the first idea of the hospital from his papers.

Inigo Jones suffered for having been a favourite of king Charles, as well as for professing the religion of Rome. In the year 1646, he was fined 545 *l.* for his delinquency and sequestration. He and Stone buried their joint-stock of ready money in Scotland-Yard; but an order being published to encourage the informers of such concealments, and four persons being privy to the transaction, the money was taken up and concealed in Lambeth-Marsh. Old age, grief, and misfortunes, put a period to his life. He died at Somerset-House in the year

year 1651, and was buried in the church of St. Bennet's, Paul's Wharf, where a monument erected to his memory was destroyed in the fire of London.

The subsequent chapter contains a short account of artists that flourished during the inter-regnum, at the head of whom stands Robert Walker, the principal painter employed by Cromwell, whose picture he drew more than once. The rest are, Edward Mascall, and Heywood, painters; Peter Blondeau, and Thomas Violet, who were employed by the commonwealth to coin their money; and Francis Carter, chief clerk of the works under Inigo Jones.

In the appendix, which consists of original papers, we find a curious warrant from king Charles to the duke of Buckingham and others, empowering them to receive certain jewels of the crown from the lord Compton, to be disposed of in Holland for the king's service. The jewels are all specified and described. Thus have we given a short analysis of these two volumes of anecdotes, which, we doubt not, will inflame the impatience of the public, for a continuation of the work.

ART. VIII. *The Diseases of the Bones, of M. Du Verney, M. D. Antient Professor of Anatomy and Surgery at the King's Garden, and Member of the Royal Academy of Sciences at Paris. Translated by Samuel Ingham, Surgeon. 8vo. Pr. 5s. Osborne.*

WHEN we reflect upon the swarms of illiterate retailers of physic, who buz round this metropolis, and from the mere talent of gossiping and tale-bearing, claim a right to practise an art of the utmost importance to the public, we cannot deny our approbation to any attempt to render medical knowledge more familiar. Every blockhead unqualified to succeed in another profession, now assumes the doctor. Bankrupts in trade become eminent physicians; and apothecaries are succeeded, and often supplanted, not by their journeymen, but the porters employed about their shops. A fellow who is insensible, and impudent enough to laugh at the opinion of the more discerning part of mankind may be certain of success as a quack doctor or apothecary. He need only ply the vulgar with specious advertisements, drink with the footmen and trades people, chat with the maids, marry a lady's waiting woman or housekeeper, and ascend by gradual steps from the kitchen to the superior apartments, where, with an uncommon share of effrontery and cunning, he may easily maintain his footing. Every day exhibits instances of the strongest transformations in the medical profession; and scarce a village round the capital but can produce a farrier, barber, bonesetter, or tooth-drawer, who,



who, with tolerable reputation, unites the different departments of physician, surgeon, and apothecary.

It is for the benefit of these, or rather of mankind, that Mr. Ingham hath undertaken this translation of part of the celebrated M. du Verney's works. Since the ignorant are to be employed, he thinks it requisite they should be furnished with the means of acquiring knowledge. There are besides many surgeons of real ability to whom this publication must be acceptable, as an acquaintance with the French language by no means constitutes a part of the education of young gentlemen bred to that profession. We had lately, if we mistake not, occasion to applaud the genius of this young translator, on account of a curious case inserted by him in the *Medical Observations and Inquiries*\*; and we now cheerfully bestow our praises on the diligence he exerts in promoting an useful art, in which we have reason to believe he will, one day, make no inconsiderable figure. No other writer has treated the diseases of the bones so explicitly, accurately, and scientifically, as M. du Verney; but we fear, lest the translator should miss his aim of rendering this treatise generally useful, as it requires a deeper knowledge in anatomy and physiology, than the readers for whom he chiefly intends it usually possess. They will nevertheless find themselves improved by the perusal of this performance, which contains a variety of ingenious practical hints within the reach of the most limited understanding. As M. du Verney's writings are so universally known, and admired by the learned, it would be unnecessary to enter upon a review of this production before us; we shall therefore only remark in general, that the first book contains all the variety of simple and compound fractures; the second treats in the most satisfactory manner of luxations, sprains, separations, contortions of the head of the bones in their proper cavities, and of the muscles, curvatures of the spine, &c. &c. Lastly, in the third book we meet with an explicit account of those diseases which affect the substance of the bone, and their articulations; such as rickets, caries, ankylosis, and exostosis. Every part of the learned author's doctrine is illustrated by proper remarks, and pertinent cases, that not only display extensive practice and reading, but judicious observation, and a great fund of natural genius. Many of these are exceedingly curious, and we could with pleasure select a few for the satisfaction of our readers, but that we have necessarily taken up so much room with some other articles. Upon the whole, we may venture to recommend Mr. Ingham's translation as a valuable addition to the English medical library.

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\* Vid. Crit. Rev. March 1762, p. 224.

ART. IX. *The Political Testament of the Marshal Duke of Belleisle.*  
12mo. Pr. 2s. 6d. Vaillant.

WE think it very immaterial to the reader, whether the Political Testament here published, be the genuine production of the celebrated general and statesman to whom it is ascribed, or only a will forged by some ingenious writer, ambitious of literary fame, and certain of obtaining the object of his wishes, under the protection of so respectable a name as that of the marshal duke de Belleisle. If the work be interesting, the maxims solid, and the facts urged any way worthy of the reputed author, this is all in which the understanding is concerned:—curiosity, indeed, may require farther gratification. The Testament published some years since in the name of the famous cardinal Alberoni, is possibly of more real value than if it had been actually dictated by that minister. It is a mistake to imagine, that every man who has directed the helm of state with reputation, is capable of writing a didactic treatise on the science of politics; every pilot is not qualified to teach the art of navigating a vessel. A concurrence of fortunate circumstances, with the mere talent of seizing the opportunity, hath often established the character of a minister, neither refined nor systematical in his policy; neither remarkable for sagacity in the dark windings of the human heart, nor superior to other men in fertility of genius, promptitude of action, or the spirit of enterprize. The little treatise before us contains a great number of shrewd observations, and considerable acquaintance with the transactions of the cabinet; but we fear the author has given his imagination too great scope in conjectures, and the relation of anecdotes, which seem to impeach his veracity, or demonstrate his credulity. Speaking of the blame thrown upon his conduct for appointing Mr. de Contades to the command of the army in Germany, he relates the following improbable anecdote, to do honour, as he alledges, to prince Ferdinand, who was the evening before in possession of Contades's papers, and the order of battle.

‘ The prince, the evening before the battle of Minden, sent a letter to Friekag, the *Fischer* of the Hanoverians, in these very words:

“ This is to acquaint you, that I shall beat the French tomorrow at Minden. I would have you take possession, early in the morning, of the defiles you will find marked on the enemy's chart. If a single Frenchman's baggage escapes, I shall expect you to be answerable for the consequences.”——This certainty of victory tallies very indifferently with the most authentic accounts of the affair at Minden, communicated to the public



public, and indeed with what appeared on the trial of a certain noble l——, and commander.

The whole story of the young pretender's views on the crown of Portugal, and of the similar designs of the dukes of Cumberland and Wirtemberg, has all the air of a fable. 'The pretender (says he) having no longer any reason to reproach the French ministry with intending to raise a stranger to the throne of Portugal, in preference to him, we endeavoured to make that prince sensible, that England, to whom the Lisbon ministry had sold themselves, would be a perpetual obstacle to any alliance of this nature. It is well known, that the duke of Cumberland had flattered himself with the hopes of being king of Portugal. I am even pretty certain, that this design would have taken place, had not the Jesuits, who are confessors to the royal family, opposed it; and this has been their greatest crime in Portugal.'

Nor are some of the political maxims less objectionable. There is something trite and little in the following :

'Have you a neighbour with whom you are upon precarious terms; and who being neither your ally nor enemy, may wait for a critical time to declare against you, and ruin your maritime trade? There is a way to rid yourself of that dangerous enemy; a way not allowable perhaps in strict equity, but authorised by the rules of good politics, which are superior to all other considerations.

'Impose a rigorous quarantine on all ships and vessels that come from the ports of that neighbour, you will soon find the merchant-ships and privateers of Europe will abandon the ports so interdicted, and carry their cargoes elsewhere. I have known more than one sovereign prince in Italy employ this stratagem with success.'

In enumerating the qualities of a general, and demonstrating the importance of the commander to the success of the war, our political writer makes an observation, which by no means holds true in the general sense he intends. 'Every thing (says he) depends on the leader; and of an hundred battles that have been lost, not five can, with justice, be imputed to the ill conduct of the troops.' It is a common saying, that the *pope's soldiers*, and the *Genoese soldiers*, are all *bad soldiers*; an idle assertion! for there is not the lowest foot-soldier in the troops of the Church, or of the Republic, but would be equal to the best of our grenadiers, if properly headed.'—This is allowing nothing for hardy education from the cradle, constitutional courage, and bodily strength, which we imagine have great influence. With respect to all the qualities relating to discipline, the maxim may be just.

Diffused through this volume there are a great variety of remarks, reflections, anecdotes, and maxims extremely disputable; however, the reader will not be disappointed in a considerable fund of entertainment. The topics which the author handles are, the education of princes, the sentiments which a king and ministry ought to entertain of religion, the selection of ministers and generals, the policy of France with respect to the house of Austria, reflections and anecdotes relating to the prince pretender, reflections on war and peace, on financiers, taxes, the administration of justice, necessary laws, and useful establishments; in all which he has given proofs of genius and talents, worthy of being employed by the court of Vienna, where we are informed M. C——, the reputed author, is now retained.

ART. X. *A Defence of the United Company of Merchants of England, trading to the East-Indies, and their Servants (particularly those at Bengal) against the Complaints of the Dutch East India Company: Being a Memorial from the English Company to his Majesty on that Subject.* 4to. Pr. 2s. 6d. Doddsley.

EVERY bosom animated with the smallest spark of public virtue, will rejoice to see Great Britain superior to other nations, not only in arms, but in argument, candour, and equity. The defence before us is a clear, spirited, and manly justification of the conduct of the English East-India company, and an undeniable refutation of every material article contained in the artful remonstrance published by the Dutch company, under the sanction of the states of Holland and West Friesland, of which we gave an account in our last Number. Had we not the most indubitable proofs before us, we should think it incredible, that so respectable a body of men as the Dutch East India company, should descend to such mean evasion, evident untruths, and pitiful subterfuges, to conceal the chagrin of disappointment in a treacherous scheme, concerted to destroy the trade and settlements of the English in Bengal. Nothing can be more opposite than the facts and arguments, as they appear stated in the Dutch Remonstrance, and in the Vindication. Here every allegation is supported with proofs drawn from the verbal acknowledgments of the Dutch officers themselves, the deposition of English witnesses, the letters of Dutch agents and factors, the written orders issued by the Dutch directors, or the written plans delivered to the commanding officer of the armament sent to Bengal. Among other authentic papers, is one that puts the designs of the Dutch beyond all possibility of doubt. It is an exact account of the works of Calcutta fort, and a proposal to the French council at Chinsura, for storming the  
English



English settlement, together with a plan for the execution of the enterprize, by Mr. Schevichaven, one of the council of Chinsura.

Though this paper alone might seem sufficient to the vindication of the council at Calcutta, the company enter into a minute examination of all the hardy assertions in the Dutch Memorial. They first prove to a demonstration, that the Dutch armament could not be destined for the protection of their settlements on the coast of Coromandel, as the Remonstrance asserts; because, instead of reinforcing those settlements, they actually weakened them, in order to augment the number of troops intended for the secret expedition. This whole argument is handled with such address and perspicuity, as produces the most irresistible conviction.

The Dutch remonstrants fare little better in the next allegation; namely, that the English council at Madraſs possessed themselves of the Dutch factory at Teganapatam, which they demolished, with a promise to build the Dutch another after the peace. There can be nothing more frivolous than this complaint: the factory in question overlooked Fort St. David's from a hill at the distance of seven hundred yards. The English, who at that time apprehended the French would attack this fort, and avail themselves of the situation of the Dutch factory, came to an actual agreement with the Dutch factor, that the house should be demolished, giving him as an equivalent a house at Cuddalore for his present residence, and afterwards purchasing another house for his farther convenience, at the price of two thousand two hundred pagodas, which agreement was ratified by the government of Batavia.

After proving the sinister designs of the Dutch armament, and how justifiable the council at Calcutta would have been, had they commenced the first hostilities, the company proceeds to demonstrate with the same explicitness, that hostilities were actually begun by the Dutch; and that while the English only claimed the right of searching vessels to prevent the enemy's being supplied with military stores, the Dutch actually seized upon seven English ships, loaded only with merchandize, and made the crews prisoners.

Next, the company points out the contradictory assertions in the different Dutch letters, reports, and memorials written in the course of this altercation, and detect their adversaries in various instances of tergiversation and fallacy. Afterwards they examine the questions, 'Whether the Dutch had a right to introduce troops into Bengal against the will of the sovereign, and whether the English might, at the nabob's request, assist to frustrate that design?' The first of these questions is evidently de-

monstrated in the negative from the nature of the treaties then subsisting, and the circumstances of affairs; and the latter as clearly proved in the affirmative.

What sets the perfidy of the Dutch in the strongest point of view is, that while the English were making use of their interest with the new nabob, to procure the Dutch compensation for some money extorted from them by his predecessor, they were secretly striving to procure from the same nabob, an exclusive grant of the opium and saltpetre trade; of building a fortress at Bouquabuzar, with a suspicious design, and even of stirring up this prince to co-operate with their plans they were forming for extirpating the English: particulars that are uncontestably proved by the proposals made by their agent to the nabob, which are here published.

Having cleared up, to the satisfaction of every candid and competent judge, every article of the charge in the Dutch report, that the English were the aggressors, pointed their own artillery fairly against them, divested the argument of all chicanery and sophistry, and proved all their own allegations, by the most indisputable testimonies, the company proceed to vindicate the conduct of their servants after the hostilities were committed; to justify the nabob's power of granting an exclusive right to the saltpetre trade, which, however, they candidly offer not to exert to the prejudice of the Dutch; to obviate the complaints of the Dutch relative to the obstructions to their piece-cloth trade, the non-payment of a debt they claim on account of a convention between the servants of the two companies in 1729, a capture made by admiral Pocock, and the loss of a Dutch ship in the Ganges, owing, as they alledge, to the stoppage of their pilots by the English settlement at Calcutta.

Without being suspected of national prejudice, we may affirm, that never was there drawn a more distinct, masterly, and convincing refutation than this before us, which, in many places, evinces a deep knowledge in the laws of nature and nations, and is every where marked strongly with the characteristics of truth and candour.

Sorry we are, that it is not consistent with our limits to present our readers with a specimen of a work, which we must recommend to every one capable of feeling the poignancy of reflections upon the honour of the nation, and rejoicing in the proofs that they are false, malignant, and insidious.



ART. XI. *Poems on Several Occasions.* By David Mallet, Esq;  
8vo, Pr. 2s. Millar.

SOME of these agreeable pieces have been published and reviewed separately. The whole collection, as it now stands, is dedicated to the duke of Marlborough; and the author takes this occasion to insinuate, that he will soon favour the public with the Life of the first Duke of Marlborough; a work which, we dare say, will fully answer the sanguine expectation which it hath already excited.

As the real sign manual of Apollo himself was not to be obtained, Mr. Mallet has found means to procure the imprimatur of a person, whose judgment in matters of taste will be deemed every whit as unexceptionable. It is prefixed to the poem, entitled *Truth in Rhyme*, in these words:

*To the Author of the following Poem.*

"It has no faults, or I no faults can spy:  
It is all beauty, or all blindness I."

*Imprimatur,*

*meo periculo,*

CHESTERFIELD.

Notwithstanding the sanction of so great a name, we must insist upon it there is an impropriety in cloathing truth with the robe of fiction.

Though Mr. Mallet's poetical genius is universally known and acknowledged, and no doubt he would willingly dispense with our exhibiting a specimen from this last publication, we cannot resist the temptation of inserting the following lines, comprehending the character of Charles Stanhope, Esq; which is allowed by those who had the pleasure of that gentleman's acquaintance, to be happily struck off with a masterly pencil.

"With talents, such as God has given  
To common mortals, six in seven;  
Who yet have titles, ribbons, pay,  
And govern whom they should obey;  
With no more frailties than are found  
In thousand others, count 'em round;  
With much good will, instead of parts,  
Express'd for artists and for arts;  
Who smiles, if you have smartly spoke;  
Or nods applause to his own joke;  
This bearded child, this gray-hair'd boy,  
Still plays with life, as with a toy;  
Still keeps amusement full in view:  
Wise? Now and then—but oftner new;

His coach, this hour, at *Watson's* door ;  
The next, in waiting on a whore.

“ Whene’er the welcome tidings ran  
Of monster strange, or stranger man,  
A *Selkirke* from his desert-isle,  
Of *Aligator* from the Nile ;  
He saw the monster in it’s shrine,  
And had the man, next day, to dine.  
Or was it an Hermaphrodite ?  
You found him in a two-fold hurry ;  
Neglecting, for this he-she-sight,  
The single charms of *Fanny Murray*.  
Gathering, from suburb and from city,  
Who were, who would be, wise or witty ;  
The full-wig’d sons of pills and potions ;  
The bags, of maggot and new notions ;  
The sage, of microscopic eye,  
Who reads him lectures on a fly ;  
Grave antiquaries, with their flams ;  
And poets, squirting epigrams :  
With some few lords——of those that think,  
And dip, at times, their pen in ink :  
Nay, ladies too, of diverse fame,  
Who are, and are not, of the game.  
For he has look’d the world around,  
And pleasure, in each quarter, found.  
Now young, now old, now grave, now gay,  
He sinks from life by soft decay ;  
And sees at hand, without affright,  
Th’ inevitable hour of night.”

‘ But here, some pillar of the state,  
Whose life is one long dull debate ;  
Some pedant of the sable gown,  
Who spares no failings, but his own,  
Set up at once their deep-mouth’d hollow :  
Is this a subject for Apollo !  
What ! can the God of wit and verse  
Such trifles in our ears rehearse ?

“ Know, puppies, this man’s easy life,  
Serene from cares, unvex’d with strife,  
Was oft employ’d in doing good ;  
A science you ne’er understood :  
And charity, ye sons of pride,  
A multitude of faults will hide.  
I, at his board, more sense have found,  
Than at a hundred dinners round.



Taste, learning, mirth, my western eye  
 Could often, there, collected spy :  
 And I have gone well-pleas'd to bed,  
 Revolving what was sung or said.

“ And he, who entertain'd them all  
 With much good liquor, strong, and small ;  
 With food in plenty, and a welcome,  
 Which would become my lord of Melcombe,  
 Whose soupes and sauces duly season'd,  
 Whose wit well-tim'd, and sense well reason'd,  
 Give Burgundy a brighter stain,  
 And add new flavour to Champagne——  
 Shall this man to the grave descend,  
 Unown'd, unhonour'd as my friend ?  
 No : by my Deity I swear,  
 Nor shall the vow be lost in air ;  
 While you, and millions such as you,  
 Are sunk for ever from my view,  
 And lost in kindred-darkness lie,  
 This *good old man* shall never die :  
 No matter where I place his name,  
 His love of learning shall be fame.”

There is a glowing tenderness, and a delicacy of humour, in the Zephyr or Stratagem, written on the disaster of a young lady, who being surpris'd on horseback, by a violent storm of wind and rain, was obliged to dismount with some precipitation and discomfiture.

The ballad of Edwin and Emma abounds with pathetic touches, and pastoral simplicity, tho' perhaps not quite so affecting as William and Margaret, an inimitable production of the same author.

Some stanzas in the funeral hymn are extremely beautiful and expressive :

‘ Now let the sacred organ blow,  
 With solemn pause, and sounding flow ;  
 Now let the voice due measure keep,  
 In strains that sigh, and words that weep ;  
 Till all the vocal current blended rowl,  
 Not to depress, but lift the soaring soul.’

As Mr. Mallet's muse has lost nothing of her youthful ardour and attractions, we hope he will sometimes relax the severer studies of the historian, by spending an hour of dalliance with her, for the entertainment of the public.

## Monthly CATALOGUE.

Art. 12. *A Sermon preached at St. Clement Danes, on Sunday the 17th of January, 1762. Occasioned by the Death of the Right Rev. Father in God, Dr. Thomas Hayter, Lord Bishop of London. Published by particular Request. By Richard Stainsby, Chaplain to the Right Rev. the Lord Bishop of Norwich, and Lecturer of St. Mary le Strand. 4to. Pr. 6d. Gardner.*

**T**HIS sermon was, as we learn from the title page, occasioned by the death of *Dr. Thomas Hayter, Lord Bishop of London*, one of the greatest and most amiable characters which this, or perhaps any other age, has produced. Who or what *Mr. Richard Stainsby*, the author of this discourse, is, we know not, but certain it is that he is very unequal to the task which he has undertaken; for a poorer, or more contemptible performance we do not remember to have met with; though the subject he writes upon would, we think, have breathed some spirit into the most lifeless declaimer that ever slept over a pulpit.

The text is taken from the 16th chapter of Job, at the 22d verse: *When a few years are come, then I shall go the way I shall not return.* The sermon begins in a most extraordinary manner, with the conjunction **AND**.

‘*And not only the way (says Mr. Stainsby) from whence one shall not return, for this (knowing the uncertainty of human life, the many dangers and difficulties of it, and that it was never intended as our abiding city) is the least affecting part of the consideration; but it is the way on which our fate to all eternity depends; and, as death is a path that must be trod, if man would ever pass to his Creator, consider’d in this view, it becomes a momentous journey indeed; one that will require our highest diligence and care, lest any thing material be omitted, to render the course of it safe and easy, and the pleasure, when finished, perfect and secure.*’

This familiar method of beginning a sermon with the word *and* has certainly an appearance of novelty in it; but after all, it is not really new, being, in truth, no more than an humble imitation of the facetious *Dr. South*, who begun his sermon on these words; *The fool hath said in his heart there is no God*, with—*and* who but a fool would say so? The greatest part of this discourse is taken up in trite and common place reflections on the shortness and vanity of human life, and the fear of death, the best preparation for which he tells us, ‘cannot possibly be defined to be any other than a virtuous life;’ he informs us (which to be sure is quite a new observation) that ‘most men know their duty, though too few practise it; and that the best  
among



among us are too apt to slips and failures.' *Apt to slips and failures* is, as *Polonius* says, a *vile phrase*, a very vile phrase indeed, and certainly not English. But let us hear what Mr. *Stainby* says of the late bishop.

His whole life (says he) was formed upon the grand models of humanity and religion, and was not more venerable in a public situation, than it was amiable in a private one. He exerted the friend with the same spirit and activity that he did the clergyman, was a subscriber to almost every public charity, and innumerable were the distressed, who felt his contribution to many private ones: he was a father to the poor, and the cause which he knew not, he searched out. With regard to his abilities, their peculiar eminence is too well known to require mentioning. As a scholar he was distinguished, as a preacher excellent; but above all, as a Christian exemplary. One of the highest joys of his translation, and the chief view (I have often heard him say) with which he desired it, was the more extensive power it gave him of doing Good; merit has lost a patron, and the unfortunate a friend! He was by nature chearful; but his mirth was ever pleasing, his wit elegant, and his conversation edifying; generous in his temper, mild in his disposition, courteous, polite, and liberal in all his dealings with the world. In his public character, the church will miss a valuable support, religion a wise defender, the state an honest able politician. In his private one, words are wanting to express its superior merit; the unaffected sorrow and concern of his servants, family, and friends, give the best idea of it; they best interpret the language of the heart, and emphatically proclaim, that his works praised him in the gates. He was the darling of an aged mother, (whose continuance was but little shorter than his own) from an exertion of that tenderness and duty; in which he was a more than common example to every son. View him in his other connections, and doing so, brotherly love and affection were so conspicuous there, that one could not but apply that beautiful expression of the Psalmist, which at once tends to charm as well as to instruct, Behold, how good and joyful a thing it is, brethren, to dwell together in unity. It was the pleasure of his life to render all around him happy; peace, innocence, and chearful plenty, were the ornaments of his house; prayer, piety, and praise, took their regular turns in the daily transactions of it; and to close the whole upon this head, while with unspeakable thankfulness and joy, we behold the king, so universally and deservedly admired in both, with all due deference on the one hand, but with respectful justice to his lordship's virtues on the other, I beg leave to observe, that his precept and example shine out with the brightest lustre, even in majesty itself; generations to come shall praise him.

This

This is all which is said in the sermon concerning the universally lamented *Dr. Hayter*, in a stile which our readers will perceive is so flat, so obscure, and embarrassed, as to do little honour to the writer. The following sentence is a very curious one, 'We present not, (says Mr. Stainsby) this mournful accident before you, (meaning the bishop's death) to excite your curiosity, (what curiosity can there be in a man's dying?) or draw forth your tears. In some respects it is a mixture (a mixture of what? good dear unintelligible writer inform us) as to ourselves, notwithstanding the misfortune, we are not without consolation or support: the same royal wisdom and goodness which made us peculiarly happy in so excellent a shepherd, will, we may be sure, not leave us *as sheep without one*, but with conscientious and speedy care endeavour to repair the loss.' Which in plain English is no more than, Don't cry, my brethren, at the loss of *Dr. Hayter*, 'tis a hundred to one but the king gives us another bishop: and would you believe it, readers, the king has actually done what Mr. Stainsby promised. What a fine thing is the gift of prophecy! but prophets have no honour in their own country; and therefore if Mr. Richard Stainsby should chance to get none by writing this sermon, he has no right to complain.

Art. 13. *A plain and easy Road to the Land of Bliss, a Turnpike set up by Mr. Orator ———; on which a Man may travel more Miles in one Day, than on any other Highway in forty Years. With a Dedication, such as never was, or will be, in Vogue.* 8vo. Pr. 2s. 6d. Nicoll.

This ingenious writer, evidently an imitator of Swift in his plan, and of Stern in the execution, has attacked enthusiasm and imposture with the keenest weapons. Neither impudence nor fanaticism are insensible to the sharp edge of ridicule, tho' they may have foiled the powers of reason and of eloquence. A new sect of enthusiasts, that would have disgraced the canting age of Cromwell, when hypocrisy was in the zenith, hath of late years gained considerable ground, only to evince that the toleration of conscience, allowed by our free and happy constitution, is productive of great inconveniencies, and that no form of government can ever attain to perfection. The progress of this sect our author combats with all the force of strong irony, poignant wit, and genuine humour, sometimes however bordering upon indelicacy. Dr. Swift's *Tale of a Tub*, beyond all doubt, furnished the hint to our writer; but he has pursued it in a manner peculiar to himself, except where he now and then falls in with the extravagant humour of *Tristram Shandy*, and indeed excels his model; of which the two chapters upon chapters, and divers other strokes disseminated through the volume, bear



bear testimony. As the plain and easy Road is one of those performances that can neither be analyzed nor conveyed in extracts, we heartily recommend it to the reader's perusal, assuring him that were the irony sustained with more regard to propriety, and the humour a little more subdued, we should not scruple to equal it to any publication of the same nature since the days of Swift and Arbuthnot; yet we must observe, that no regard is paid to the rule laid down by Horace :

——— *Servetur ad imum*  
*Qualis ab incepto processerit, et sibi constet.*

Here the first, the middle, and last parts of the book, would seem to have been the work of different writers.

Art. 14. *Remarks on the Papers relative to the Rupture with Spain, occasioned by the Observations on the Same.* 8vo. Pr. 1 s. Cooke.

This author charges the gentleman who wrote the Observation on the Papers relative to the Spanish War, with want of candour in general, and want of decency in particular towards the present ministry. He detects him in some petty oversights, which he imputes to worse motives than inattention; and seems to think the design of the observator was to inflame the people, and destroy that confidence in the administration, which is so necessary towards a vigorous prosecution of the war. Finally, he recriminates on Mr. P——, the charge of being deficient in penetration and intelligence, which the observator had levelled against the earls of E——t and B——l.

Art. 15. *An Answer to the Observations on the Papers relative to the Rupture with Spain.* 8vo. Pr. 1 s. Hinxman.

*Agedum, pauca accipe contra.*

The scope of this pamphlet is much the same with that of the foregoing: the piece is executed with more moderation, and the author is seemingly better acquainted with his subject. After all,

*Non nostrum est inter vos tantas componere lites.*

Art. 16. *The Causes of the War between Great Britain and Spain: As they appear from the Papers that passed between both Courts, impartially considered.* 4to. Pr. 1 s. Griffiths.

This is a vindication of the late measures of the g——t, from the insinuations and sarcasms of the observator. It is sensibly written, with an air of moderation, though it contains nothing but what has been often repeated on the same subject.

Art. 17. *The Constitutional Querist, containing the Sentiments of an impartial Englishman on the present Rupture with Spain, its political State, internal Weakness, and best Method of attacking her. Interspersed with Reflections on the Importance of Minorca, Gibraltar, Corsica, Guadaloupe, Canada, Louisiana, Martinico, &c. &c.* 8vo. Pr. 1s. 6d. Nicoll.

We wish this querist would take some pains to make himself acquainted with his subject, before he produces his lucubrations again to the public: for he really writes at random about an invasion of Old Spain; the price of sugars in Great Britain; and the improvement of our own colonies in the West Indies.

Art. 18. *Jachin and Boaz: or, An Authentic Key to the Door of Free-Masonry. Calculated not only for the Instruction of every new-made Mason, but also for the Information of all who intend to become Brethren. Containing a circumstantial Account of all the Proceedings in making a Mason, with the several Obligations of an Entered Apprentice, Fellow-Craft, and Master; and also the Sign, Grip, and Pass-Word of each Degree; with the Ceremony of the Mop and Pail, &c. &c.* By a Gentleman belonging to the Jerusalem Lodge. 8vo. Pr. 1s. 6d. Nicoll.

This authentic key will be found a very ill-contrived pick-lock. The author boasts of his having stole over the fence of masonry unperceived: but if that be the case, he is the most innocent thief alive; for he has carried off nothing that will be missed by the fraternity. He cannot be justly called a wolf in sheep's cloathing; but he may pass very well for the ass in the lion's hide, that discovered himself by his braying.

Art. 19. *A Free-Mason's Answer to the suspected Author of a Pamphlet, entitled, Jachin and Boaz: or, An Authentic Key to Free-Masonry. Addressed to all Masons, as well as to the Public in general.* 8vo. Pr. 1s. Cooke.

Brethren, beware of counterfeits. This is no more than a bladder of goose-grease to anoint the key of the above impostor.

Art. 20. *The late Tumults in Ireland considered, and the true Causes of them impartially pointed out, with their respective Remedies. Together with some Hints towards Repeopling the deserted Provinces of that Kingdom, and employing the Poor.* By an Englishman. 8vo. Pr. 1s. Nicoll.

Whether the author of this pamphlet be of England or of Ireland, he writes like a sensible man, and an honest patriot, and we hope his hints will meet with proper regard. Art.



- Art. 21. *Observations on Mr. Sheridan's Dissertation concerning the English Tongue: Shewing the Insufficiency of the Causes assigned therein for the Difficulties in our Pronunciation, and pointing out the real Causes thereof: Together with the numerous Errors of the Author relative to our Language. Part I. By J. English. 8vo. Pr. 6d. Wade.*

This is a shrewd fellow—a' has got a par'leous pen of his own; and we should be glad to see it more properly employed, than in ridiculing the respectable plan of Mr. Sheridan.

- Art. 22. *An Account of the Conversion of a Deist. With an Appendix, containing Reflections on Deism and Christianity. By E. Harwood. 8vo. Pr. 1s. 6d. Griffiths.*

Whether this narrative of the conversion of a Deist, be natural in all its circumstances, we must submit to the judgment of the reader; we will venture to declare that we think it sensible and instructive. Mr. Harwood, the editor, solemnly vouches for the truth of the incident: nor should we chuse to deny our assent to what is extremely possible, though, in some respects, not very probable. The reflections on Deism and Christianity, annexed to this little history, are judicious, learned, and ingenuous.

- Art. 23. *A Letter to the Rev. Dr. Samuel Chandler: From the Writer of the History of the Man after God's own Heart. 8vo. Pr. 1s. 6d. Freeman.*

This reply is just what we should expect from the witty historian, who has played off his reverend and learned antagonist in such a manner, as proves the truth of our remarks on Dr. Chandler's critique\*. Without entering upon the argument, we shall content ourselves with applying the words of an ancient philosopher (Maximus Tyrius) extracted from the preceding pamphlet, to this controversy.

“When I see a virtuous man enter the lists with a person of depraved principles, I always pity a contention, which is so very unequal; since both have been taught in very different schools, have been instructed by very different masters, have learned very different accomplishments, found their reputation on very different pursuits, and strive to secure a very different crown. The bad man must undoubtedly vanquish such an antagonist in a theatre, where vice is spectator, and injustice confers the prize. The virtuous is not skilled in such subtilties and

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\* Crit. Rev. Feb. Art. 29.

fallacious arts as these. He is a perfect stranger to that craft and sophistry, from which vice derives its strength, and gains a triumph. So that the laugh is against him, when he formally begins to dispute with a man, whose wit, banter, and cunning, he was never born to confound."

It is not our design to reflect on the moral or religious character of the historian; we apply the quotation only as it relates to the talents of both writers.

Art. 24. *A necessary Supplement to the former Essays on the Medicinal Virtues of Hemlock.* By Dr. Antony Störck, Aulic Counsellor, and a chief Physician to her most sacred Majesty, the Empress-Queen; and Physician to the Pazmarian Hospital of the City of Vienna. With several Corollaries and Admonitions, and a Figure of the Plant, used at Vienna, drawn from the Life. Translated from the original Latin, printed at Vienna, 1761. By a Physician. 8vo. Pr. 1s. Becket and De Hondt.

Such is the veneration we entertain for the candour and abilities of Dr. Störck, that we must withhold our sentiments of this supplemental publication, until we are informed of the result of experiments now making by a society of gentlemen, who have already favoured the world with several valuable medical hints, cases, and experiments. It may then be possible to ascertain the different effects of the *cicuta*, in different climates and soils, whether the plant hath been duly selected, prepared, and administered; and whether it promises any success in Great Britain, or ought to be exploded with a great number of other medicines which acquired a temporary reputation.

Art. 25. *Day: An Epistle to C. Churchill; By G. Freeman, Esq; of the Inner Temple.* 8vo. Pr. 1s. 6d. Williams.

This is a maggot bred in the corruption of those wounds occasioned by a late literary skirmish. A good deal of gross abuse is thrown out against Messrs. Churchill, Lloyd, Coalman, and the Critical Reviewers; together with some indelicate panegyric on Mr. Murphy, and the author of a poetical Scyon, called the *Retort*. We apprehend Mr. Murphy will not thank his friend of the *Inner Temple* for placing him by the side of such an associate in the temple of fame.

Art. 26. *The Farmer's Return from London. An Interlude. As it is performed at the Theatre-Royal in Drury-Lane.* 4to. Pr. 1s. Tonson.

Nature, humour, and simplicity, are happily united in this facetious dialogue; and the frontispiece, by Mr. Hogarth, is a masterly sketch, worthy of the scene.

Art.



Art. 27. *The Progress of Lying. A Satire. 4to. Pr. 1s. Nicoll.*

This is a good sermon against lying, couched in tolerable verse, and we hope it will have a proper effect. Some of the lines are remarkably good, and some tame enough.

Art. 28. *The Quack Doctors. A Satire. In Hudibrastic Style. 4to. Pr. 1s. Moran.*

We fancy this author writes as Pistol ate the leek,—in token of revenge. *Facit indignatio Versus*—for he seems to have no other muse—indeed, if he had been a favourite of the Nine, Apollo would probably have twitched his ear, and exhorted him to chuse other subjects than R—ck, F—ks, and the rest of that empirical fraternity, which are by no means worth powder. We would, in the mean time, advise our bard to study the elements of English grammar, that he may for the future avoid such solecisms as these:

‘Virgins, from gnawing chalk and sheets;  
Prescrib’d by you, assistance meets.

‘—— now set at large, with gumbotch pills,  
Takes on him to remove those ills,  
That’s got by too impure coition ——’

perhaps, *binc illæ Lachrymæ!* This probably was the poison in which these arrows are steeped.

Art. 29. *An Epistle on Poetical Composition. By James Ogden, Author of the British Lion Rouz’d. 4to. Pr. 1s. Hinxman.*

This rouzer of the British lion is at least as much of a patriot as of a poet. He is also commendable for his modesty and gratitude, giving us to understand, in the advertisement prefixed, that he is destitute of a liberal education; but this has been amply made up by the favours of his friends, and the countenance of persons of taste, to many of whom he is yet unknown. We see, as Falstaff says, how merit is sought after.

With respect to this epistle on poetical composition, we shall say nothing, having the author’s maxim in our eye:

‘Fly scandal as the plague——a gossip muse  
Is worse than any savage bear let loose.’

Art. 30. *On the Crucifixion and Resurrection. A Poem. By James Ogden, Author of the British Lion Rouz’d. 4to. Price 1s. Hinxman.*

The former was in rhyme: this is in blank verse, which, we suppose, Mr. Ogden thought was more suitable to the sublimity

mity of the subject. As for the execution of the piece we shall leave it to the judgment of the reader, that we may not provoke the resentment of a bard who is not afraid to rouse the British lion.

Art. 31. *The Recruiter for Germany.* 4to. Pr 6d. Williams.

*Salus populi, suprema Lex.*

The author of this ballad has fallen upon one lucky thought, which is that of suiting it to the tune of the *Jovial Beggar*. We likewise give him credit for the last stanza.

‘ And when at last we find

The times for peace grow riper;

Whoe’er leads up the dance,

OLD ENGLAND PAYS THE PIPER.

And to Germany let’s go, let’s go,

And to Germany let’s go.’

Art. 32. *The Battle of Lora. A Poem. With some Fragments.*  
By Mr. Derrick. 4to. Pr. 1s. 6d. Gardner.

These poems are dedicated to the earl of Pomfret, whose approbation is a sufficient encomium on the performance.

Art. 33. *An Elegy written among the Tombs in Westminster-Abbey.* 4to. Pr. 6d. Doddsley.

We have with peculiar satisfaction read this piece, which abounds with poetical merit, and is truly elegiac.

Art. 34. *The Nunnery. An Elegy. In Imitation of the Elegy in a Church-Yard.* 4to. Pr. 6d. Doddsley.

It is not without reason this elegiast has assumed for his motto the words of the modest Correggio, who, when he saw the works of Titian, expressed his admiration in silence, and then exclaimed: *Son pittore anche io*—I am still a painter. From certain hints dropped in this poem, we learn that the author was deeply smitten with the love of a nun, and retired from his convent, that he might avoid the temptation of indulging a passion, which could not be gratified without transgressing the bounds of virtue and decorum. The piece is executed with a tender pencil.

